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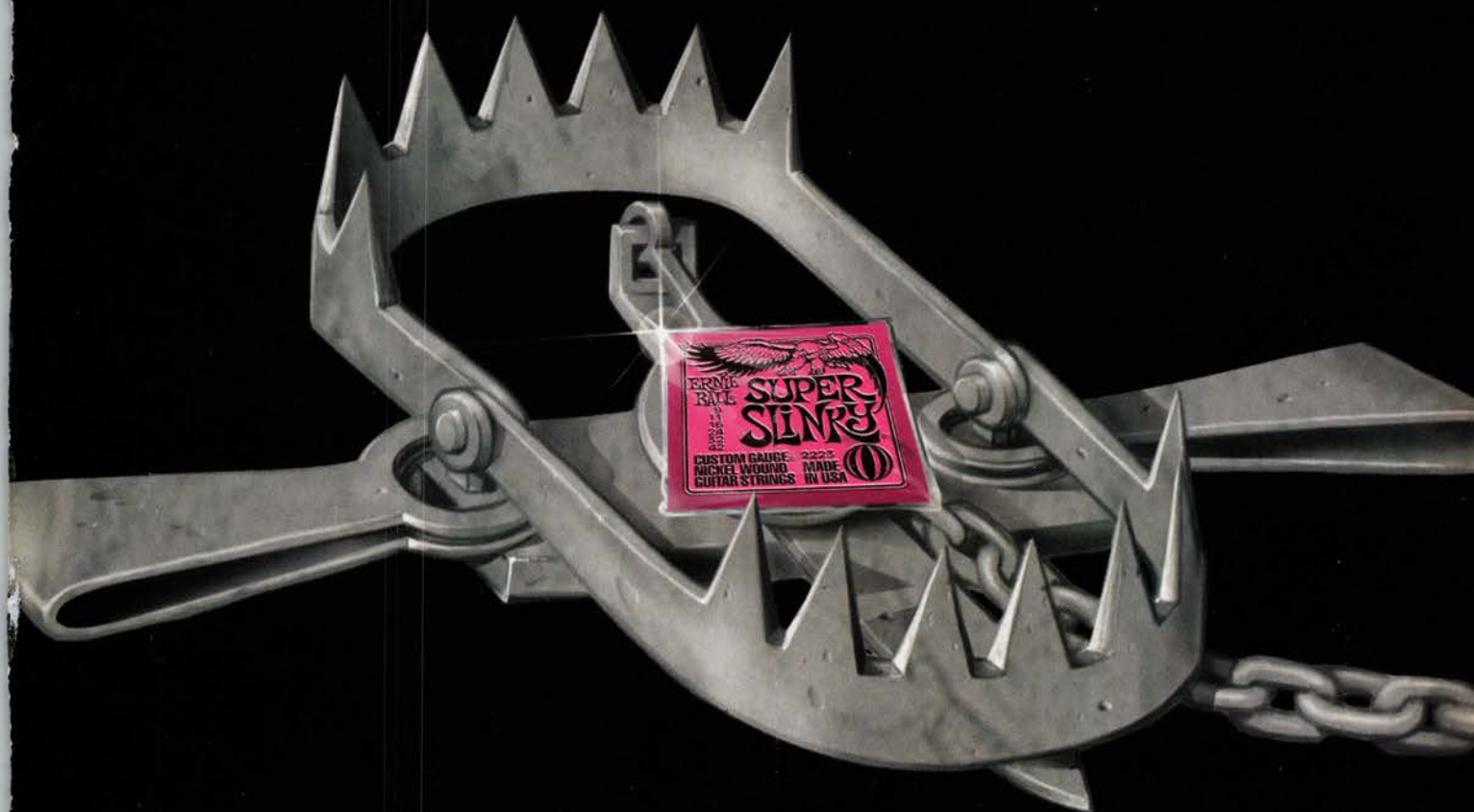


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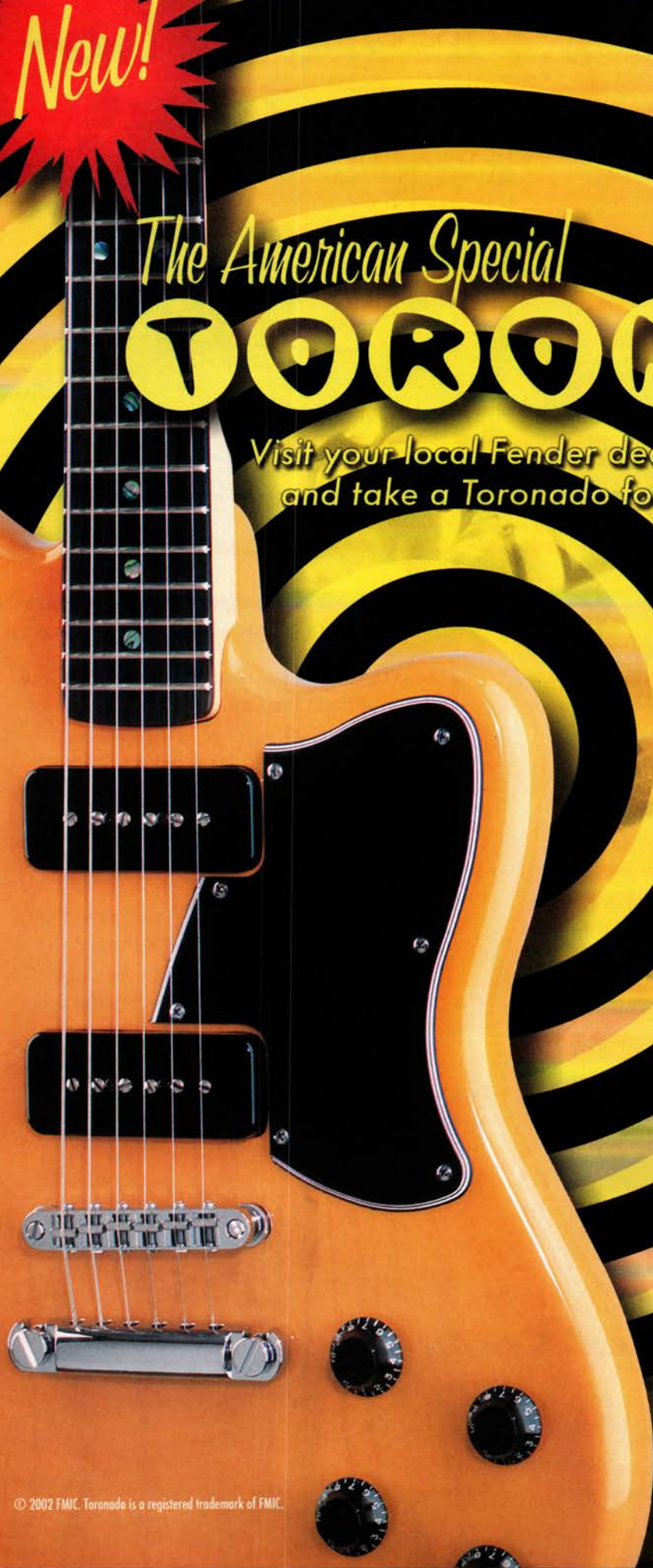
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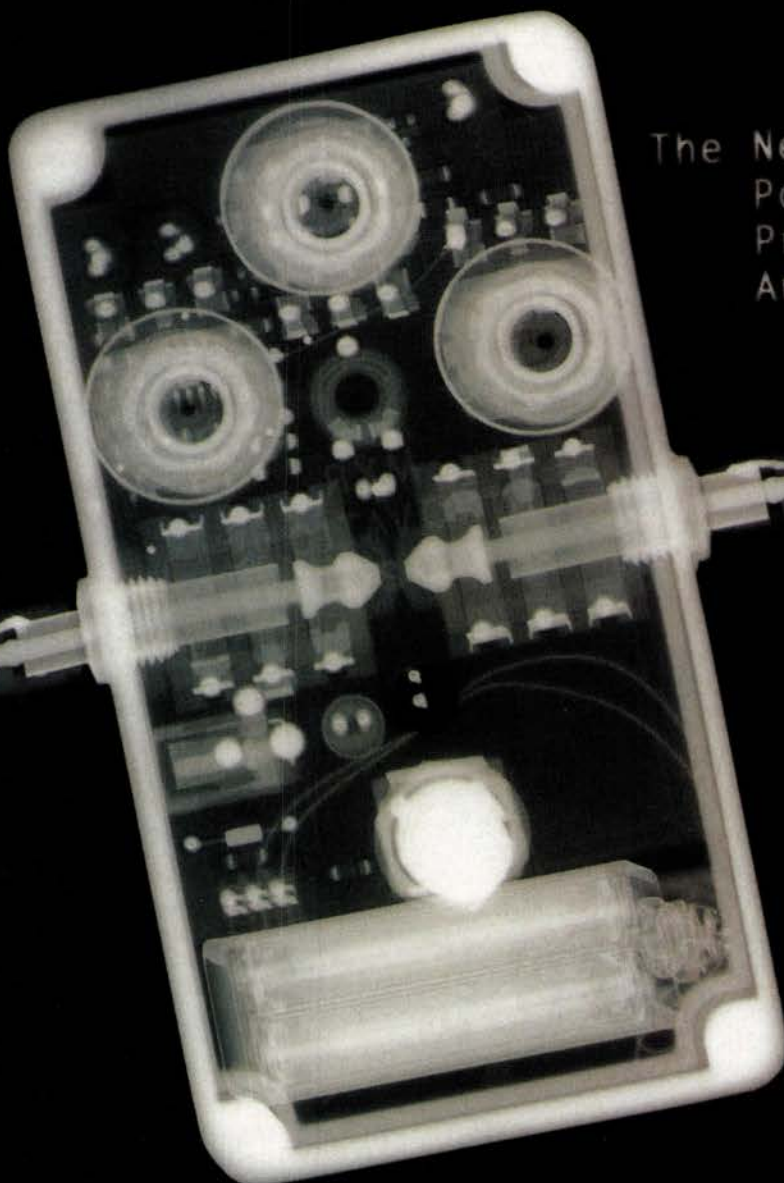
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I've been lucky enough to be inspired by transcendent musicians, great films, insightful novels and poems, stunning dance performances, heroic personalities, friends and family, and even the sound of raindrops free-falling through tree tops. But I never expected to get a lesson in guts and glory from the music-equipment industry. And yet, there I was at the Summer NAMM show in Nashville (July 19-21) feeling as if I had been transported into some mythic, John Wayne-esque world of kicking ass under pressure.

The event proved that the groovy people who

make the tools we use to conjure joyous noises aren't curbing *their* creativity to cut research and development costs in a fragile economy. Almost every company debuted new products, presented refinements to existing lines, or launched technical innovations. And although there was certainly some trepidation about finances and budgets, everyone I spoke to was as passionate as ever about making hipper, cooler, and more powerful tools for musicians. (Check out Art Thompson digging a new Epiphone Sheraton below, and the "insider" product preview on



The neighbors weren't into rocking that night—Taking a "courtesy" break from testing mini amps at home, San Carlos, CA.

p.21.) The unbowed enthusiasm substantiates that most gear makers aren't just producing "products" to service a market. Sure, they have to make money (don't we all?), but the majority of these engineers, executives, marketing peoples, builders, assembly-line workers, and other team members serve a higher mission—to constantly blow our minds. Many of these folks are players themselves, and, like us, they get all dizzy about a beatific plank of wood, the roar of an amp, and the sonic anarchy of a new stomptbox.

Bottom line: You'll see a lot of wonderful new tools in the coming months, and that's solely due to the fact that our manufacturing friends haven't laid down in tough times. And if you're in the market for a cool new tool, please remember that



Senior Editor Art Thompson tries out an Epiphone Elite Sheraton at the Gibson Showcase, Nashville, July 2002.

your gear lust has been made possible by some brave and creative people who are always looking for ways to spark your creativity.

Upward mobility. One of the dangers of having a staff where nearly everyone is an active player is that, occasionally, one of those suckers hits it big and leaves the team. This month, we bid a fond adieu to Associate Editor Matt Blackett, who is currently touring with Luce—a pop-rock band on the Nettwerk label with a great future. Matt was a star *here*, as well. He was a talented and hard-working jokester, whose passion for all things guitar was evident in the glow he brought to the office each day. (Hopefully, he'll remember us when we want backstage passes to his shows.) Thanks for everything, Matt, and good luck out there!

—MICHAEL MOLENDRA



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**OH FREEDOM, OH FREEDOM
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AND BEFORE I'LL BE A SLAVE
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—performed on a 12-fret model to open the March on Washington, August 28, 1963



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Feedback

Rush

Thanks for the excellent interview with Alex Lifeson ["Back in the Limelight," Aug. '02]. As a professional classical guitarist and college-level guitar instructor, I can proudly credit Lifeson for introducing me to the wonder of classical guitar. As a teen, I would sit for hours picking out Rush tunes by ear on my old Harmony acoustic.

Watching Lifeson live, I'll never forget the fascination of watching him play his classical guitar on such intros as "A Farewell to Kings," "The Trees," "La Villa Strangiato," and the solo piece "Broom's Bane." Now I'm teaching those intros—as well as so many Rush songs—to my students. And, of course, I'm still listening to Rush. Thanks Alex!

T. Mark Habib
Mobile, AL

While reading the August 2002 *GP*, I thought it very appropriate that Michael Molenda's Soundhole on "Class" appeared in the same issue as the cover story featuring Alex Lifeson—definitely one of the class acts in rock and roll!

David Brost
Neenah, WI

Aw, Shucks...

You guys continually amaze me. I've been a serious musician for around eight years, and have watched every other guitar magazine fall into disarray and neglect, becoming a cheap pop billboard rag. Your magazine, however, has always been a true shining light in the darkness. Your articles and lessons are always fresh, you always have an eye for new and inspiring talent, and your true sense of the honesty of musicianship vividly comes through in your eclectic mix of artists. Where else can I find Rush, Satch, and Keller Williams covered in the same issue? Thank you, thank you, thank you for continually being the greatest music mag around.

Jeff Ciocci
Dalton, PA

Johnny Hiland

I had the pleasure of seeing Johnny Hiland last year as I was passing through Nashville. I walked into Roberts on Broadway and sat

in awe. To say I was blown away is an understatement. What he does with the guitar transcends mere playing—he is destined to go down in history as one of the greats.

Thank you so much for the article ["Steelworker," Aug. '02] on him. It takes a lot to do a piece on someone who has no record deal and is, for the most part, unknown outside Nashville. You are to be applauded for your bravery. Hopefully this article will help point a much deserved spotlight on Mr. Hiland.

Robert Kimmel
Los Angeles, CA

Gear!

I just read your review of the Artinger Semi-Hollow ["Exotica," Aug. '02]. I ordered this model after trying one out at a local guitar show, and, to my eyes and ears, it had the most fluid tone and best construction of any guitar I played at the show—many of which were more than triple the Artinger's price.

While your review comments were dead-on accurate, there are a couple of things your readers should know. For one thing, the maple-topped Artinger definitely has the bright, snappy sound you described. However, Artinger also makes a spruce-topped model (which I ordered) that radically smooths out the tone. The mids tend to bloom more, and the highs are less pronounced without being muted. All in all, the Artinger Spruce SH is a phenomenal instrument for players like me who prefer a warmer, jazzier tone. Plugged into a good tube amp with the volume and tone controls full out, the spruce-topped SH really nails the Jeff Golub/Chuck Loeb tone in a big way!

The other thing that I found amazing about Artinger is the level of care and concern that they show with both their instruments and their customers. While they were building my guitar, Matt Artinger spent hours with me on the phone, going over every last detail—from the neck profile to the fret specs to the inlay materials. After that, Matt met with me numerous times to show me my guitar as it was being built. It's clear that an Artinger is a custom guitar in the truest sense, and that, more than anything else, Artinger holds customer satisfaction in the highest regard.

Joe Bivona
Kings Park, NY

In the "Kissing Cousins" section of your Godin Flat Five review ["Thin Is In," Aug. '02], I thought it was extremely unfair that the



majority of instruments listed were inexpensive imports (a Gibson ES-335 was the lone exception). You failed to list the more true cousins of the Godin: the \$4000 PRS Hollowbody, the \$4500 Baker Jazz Cat, the \$3500 Gibson 336, and the \$4500 Gibson Pat Martino. Comparing the Godin to inexpensive import guitars was a disservice and it misrepresents the nature of comparisons.

Jack Zucker
South Euclid, OH

The purpose of "Kissing Cousins" is to point out some similarly priced alternatives to the products we're reviewing. In this case, the \$1,595 Flat Five is a lot more likely to smooch the \$1,499 Epiphone or the \$1,359 Washburn than the Baker or Gibson guitars, which are nearly three times as expensive. —AT

OOPS!

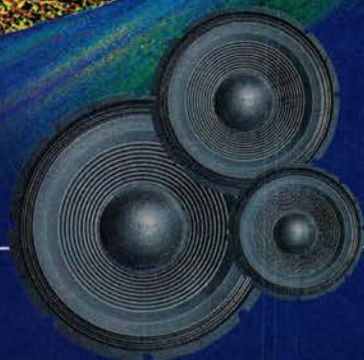
In our August '02 profile on Charlie Baty of Little Charlie and the Nightcats, we mistakenly identified his amplifier tech as Skip Henderson. His real name is Skip Simmons. Our sincerest apologies! Also, if you're interested, the guitar Baty is pictured playing is a late-'80s Gibson ES-175 with mahogany sides and back.

Address correspondence to Feedback, c/o Guitar Player, 2800 Campus Dr., San Mateo, CA 94403, or e-mail us at guitplyr@musicplayer.com. GP regrets that until the advent of the 40-hour workday we will not be able to answer every letter.

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INPUT OUTPUT

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As summer ends, so does the season for music festivals. The appeal of seeing a whole bunch of artists in one fell swoop is vast, and, in response, there are events for all tastes. From June's Bonaroo Festival (a jam band extravaganza that featured Trey Anastasio, Phil Lesh & Friends, Widespread Panic, and Gov't Mule) to Seattle's annual Bumbershoot arts festival to behemoths such as Ozzfest and the Vans Warped Tour, just about everyone can find something to enjoy.

As the original Woodstock proved, bad weather, a lack of facilities, food shortages, and an overwhelming invasion of concertgoers can *still* make for a legendary happening (as well as trigger a cultural zeitgeist). Organizers probably hope to deliver the next Woodstock '69, but there's also the risk of unleashing another Woodstock '99—where rowdy

GEORGE GRUHN'S RARE BIRD 1956 Gretsch 6120 Chet Atkins

The Gretsch 6120 Chet Atkins is a classic American hollowbody, and when it first appeared in the 1955 Gretsch catalog, it made a stunning impression. While the body shape was relatively conservative, the bright orange finish, "G" brand headstock logo, Western-themed pearloid inlays, and Bigsby tailpiece were anything but standard for that day and age. In addition, the single-coil DeArmond pickups produced a marvelous twang that was used to great advantage by artists such as Duane Eddy. The arm of the early design Bigsby does not fold out of the way—which suited Chet Atkins just fine. (However, many players later replaced it with the swivel-arm model.)

The 6120 evolved rapidly. By late 1956, it featured rectangular inlays without engraving. Between 1957 and 1958, Filter 'Tron pickups, pearl thumbprint inlays on the bass side, and a horseshoe inlay on the peghead were introduced. However, the orange finish remained standard for many years.

In early 1961, the 6120 was radically redesigned as a double-cutaway instrument with a lever-action mute and a back pad covering an access panel. In 1964, the model name was changed to "Nashville," and the guitar featured a metal nameplate on the front of the peghead.

However, the early "cows and cactus" model is considered by many collectors to be the ultimate Gretsch electric. This example—serial number 17426—is valued at approximately \$8,000 to \$8,500, and it remains an aesthetically pleasing and superb-sounding instrument.

—GEORGE GRUHN, gruhn.com



INDUSTRY INSIDER Summer NAMM

There's only one reason why a weather-challenged San Francisco native such as myself would brave the intense heat and humidity of Nashville in July, and that's to attend the Summer NAMM show. (Well, it also doesn't hurt that there are tons of great clubs, scores of mind-blowing musicians, and a city full of extremely nice people.) This year, there wasn't much of a pre-show buzz, which prompted worries about the struggling U.S. economy's influence on the global manufacturing industry. Happily, once we entered Nashville's air-conditioned convention center, we were awash in innovations, new releases, and optimism.

Acoustic guitar sales have actually grown overall, and this was reflected in the amount of new models shown, new companies springing up (such as CA Guitars), and electric stalwarts refocusing on the market (such as ESP). Heady new alliances include Seymour Duncan and luthier/designer Rick Turner, who are launching a new company, D-TAR, to produce piezo pickups and signal processors. On the innovation front, Line 6 certainly turned heads with its Variax modeling guitar—a vintage-styled solidbody that can produce single-coil, humbucker, hollowbody, acoustic, and even banjo and dobro sounds. Of course, other manufacturers fine-tuned their technology, and perhaps the most bizarre rethink was a Floyd Rose system—which debuted on B.C. Rich models—that negates the need for tuning pegs.

Some of the more conventional—but no less thrilling—releases were presented by Cort (M series), Crate (Blue Voodoo 300 HB and GLX series), Dean (Stylist Phantom), Ernie Ball (“custom-made” program), ESP (Hybrid-300), Fender (U.S. Special Highway 1 Strat and Toronado), G&L (Will Ray model), Gibson (Voodoo series), Gibson's Custom Shop (Gary Rossington, Bob Marley, and Dickey Betts models), Godin (Australian lacewood SD), Groove Tubes (U.S.-made GT6L6 GE output tube), Ibanez (Destroyer reissue and Artcore series), Korg (DI200 digital recorder), Marshall (2203 JCM800 Master Volume Classic Reissue), Martin (HDN Negative Guitar), Mesa/Boogie (Rectifier Recording Preamp), Parker (P series), Peavey (Kosmos subharmonic processor and Wolfgang online custom shop), Planet Waves (Humidity Sensor and

Jerry Garcia accessories), Randall (MTS series), Rocktron (Vendetta 100-watt 2x12 combo and Rampage RA50DSP acoustic amp), Samick (Cobra), Schecter (Tommy Lee model), Taylor (nylon-string models and orange Doyle Dykes signature), Vox (Valvetronix “Beatles-style” models and hand-wired, limited-production AC30), Washburn (WI68 and NX6 “Lost Forest” models), and Yamaha (AW16G recorder).

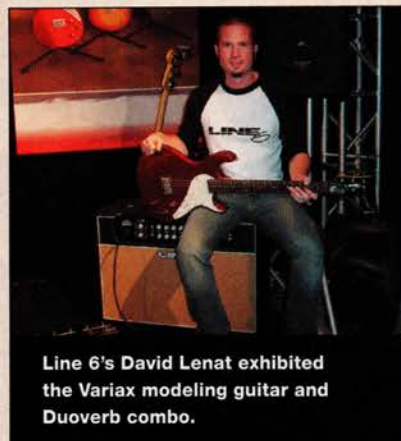
Obviously, we can't share *all* the new groovy releases with you in a short column, but stay tuned for upcoming Bench Tests and New Gear alerts. —MICHAEL MOLEND



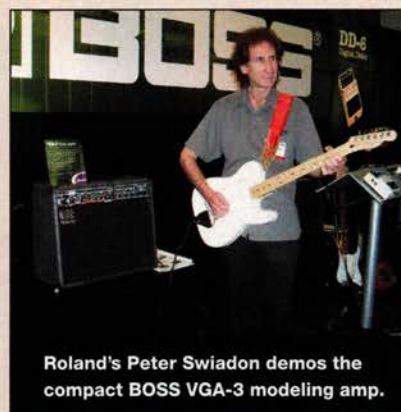
The wacky, backdated crew from Danelectro debuted the Free Speech talk box, as well as Reel Echo and Spring King boxes.



A collage of Epiphone's new Elite Series—which also includes Sheraton, SG, and J-200 models.



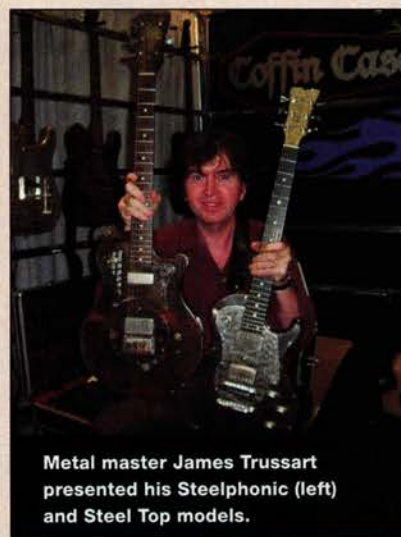
Line 6's David Lenat exhibited the Variax modeling guitar and Duoverb combo.



Roland's Peter Swiadon demos the compact BOSS VGA-3 modeling amp.



Fender's Custom Shop displayed a phalanx of sparkling Telecasters.



Metal master James Trussart presented his Steelphonic (left) and Steel Top models.

FRETWIRE

crowds rioted, raped, and provided the media with weeks of frenzied stories on youth led astray.

This summer, England's Glastonbury Festival provided a shining example of how to do a huge event right. Held June 28-30, the festival attracted more than 100,000 people to the Worthy Farm in Pilton, and boasted way too many acts to name. (Among them: Rod Stewart, Roger Waters, Isaac Hayes, the White Stripes, Bush, Garbage, Spiritualized, Queens of the Stone Age, and Black Rebel Motorcycle Club).

Glastonbury began in 1970 with an attendance of 1,500 and an admission fee of one pound. The festival started donating a large chunk of its proceeds to the National Campaign for Nuclear Disarmament in 1981, and added Greenpeace and Oxfam to its list of charities in 1992. Festival organizer, Michael Eavis, has been incredibly sensitive to the needs of the attendees and the ecology of the site. Only one death has occurred at the event, and that was from an apparent drug overdose in 1994.

SONGCRAFT Division of Laura Lee

Although two breakout bands don't exactly add up to an invasion, Sweden is definitely instigating acts of aggression upon the music world. The Hives have already commandeered the media, and the buzz on Division of Laura Lee can only be considered as yet another pre-emptive strike.

DOLL's weapons of mass musical destruction threaten to drive the stake deeper into the heart of rap-metal, as the group's *Black City* (Epitaph) is armed with smart hooks, Uzi-spurts of crazy-ass guitar playing, striking melodies, and a twisted sense of humor. Wielding a Fender Tele Custom, a collection of '70s Marshall combos, and an obsessive love of all things guitar, Per Stålberg is DOLL's main song strategist. —MICHAEL MOLEND

"I write riffs on an acoustic guitar that my girlfriend has at her house," says Stålberg. "But I hate acoustics. Electric guitars are beautiful. So when I'm writing something groovy on the acoustic guitar, I'm always thinking about what the song will sound like with massive layers of guitars. I don't think that much about what I'm writing—I just trust my heart for inspiration.

"Once I have a musical idea, I'll explain my picture of the song to the band, and we'll flesh out the song in the



"Songwriting is not a process that I have control over," says Stålberg. "It just happens. I'm a songwriter, so I have to write songs."

studio. We used to record songs the same way we played them live, but that was boring. You can do so much in the studio—why not use all the channels and all the effects? I'll just freestyle, and play lots of guitar tracks with different tones and effects and stuff.

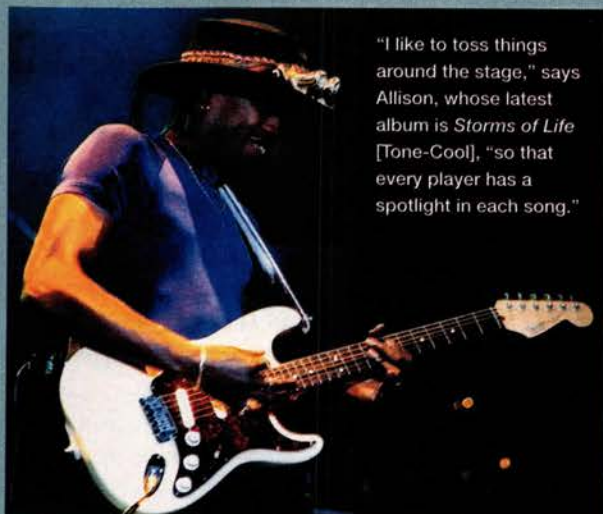
"We often have to stop ourselves from doing too

much—even though we want a lot of stuff in our songs—because it's easy to kill a song with too many ideas. All the parts must serve the message of the song. We know that the studio is much more important to musicians than it is to fans. People don't care about the sounds—they just want a good song."



PERFORMANCE NOTES

Bernard Allison



"I like to toss things around the stage," says Allison, whose latest album is *Storms of Life* [Tone-Cool], "so that every player has a spotlight in each song."

Although Bernard Allison's diverse musical interests have driven his style beyond the blues, his onstage persona sticks closely to the "do-whatever-it-takes-to-thrill-the-audience" mission of blues artists such as his legendary father, Luther. To spark an immediate crowd reaction, for example, Allison hits the first eight songs without a taking a breather. After that, it's all about giving the audience what it wants.

—MICHAEL MOLENDRA

How do you promote a sense of anticipation to a crowd—to get them thinking that something exciting is bound to happen?

We have our tricks to energize the audience, and our fans always look for a couple of things. First, they want to know when I'm going to take my walk through the crowd. I don't mind going out in the audience and letting someone strum my guitar. I'll also play the guitar with my tongue and "talk" to the fans with my guitar. My mouth is moving, but the guitar is speaking—that brings a lot of smiles.

What are the main culprits when a band loses the crowd?

What irritates me most is dead space. If I pay for an hour show, I want to see as much music as possible. Some acts will play a song, then tune up and tell jokes. That's fine, but if a band does that all the time, it gets boring.

Also, dynamics are critical. You don't want every song to be overpowering or too slow. You have to bring the audience on a journey. I learned from my dad to arrange the set to keep things moving. He'd give the people anything they wanted, but he kept the ball rolling all the time.

Is it ever a drag to "put on a show" when you might want to concentrate on technique?

No way—it is a show. But that doesn't mean what we do is insincere. I love to play my guitar, I love to play music, and I love to be in front of an audience. Our whole approach is to go out and have fun. If you're not playing music for the love of it, then you're in the wrong business.



STUDIO LOG



Tracking "End of the Beginning"

Album: *30 Seconds to Mars* [Immortal/Virgin]
by 30 Seconds to Mars.

Parts: All.

Guitarists: Jared Leto and Solon Bixler.

Guitars: Danelectro baritone, Fender Strat, Gibson Les Paul Custom and SG, various custom models.

Amps: Fender Super Reverb, Mesa/Boogie Triple Rectifier, Tech 21 Trademark 120, Vox AC30.

Strings: Dean Markley, gauged .014-.065.

Effects: "I plugged in a huge row of effects—everything from Big Muffs to Whammy pedals—and I'd go through all the combinations of sounds until I found something inspiring," says Bixler.

Tunings: C, G, C, E, A, D [low to high]; C, D, C, F, A, D; and C, C, C, C, C. "We used different tunings for the layering process," details Leto, "because we liked how a specific tuning would influence where we played on the fretboard, as well as how much buzz and rattle it produced. We had massive flow charts to document the tunings for the hundreds of guitar tracks we ultimately recorded."

Creative Concept: "'End of the Beginning' wasn't working in the studio, so we took it out live and discovered the song in performance," says Leto.

"In the writing phase, we played the song so many different ways that it got to the breaking point," adds Bixler. "But then Jared changed the chorus to a more upbeat vibe, and that reignited my interest."

"Onstage, it developed more prog elements that took the listener on a journey through five or six different sections," explains Leto. "Our goal was to create something unique, powerful, and engaging. Although we sometimes got into the chaos of pure energy, most of the time it was about playing real precise to ensure the layers weren't ruined by sloppiness."

"In addition, we were very specific about the wall of sound we wanted. I came up with a tonal formula for creating a signature heavy sound. Nothing was an accident, but I don't want to pull back the curtain and reveal the details. Some elements develop and change, of course, but for a band to become recognizable sonically, there has to be some grounding—some consistency and repetition. Solon added dimension to that foundation by playing melodic counterpoints that complemented the vocal. It's rewarding to go from almost losing the song to recording a work that tells a story, and sounds just like us."

—MICHAEL MOLENDRA

FRETWIRE

However in 2000, an estimated 100,000 gate crashers caused serious overcrowding and a charged, dangerous atmosphere. The same year, nine people were crushed to death during Pearl Jam's set at Denmark's annual Roskilde Festival. Unnerved, Eavis cancelled Glastonbury 2001 for the sole purpose of planning a safer festival. A 41-mile fence was erected around the location to keep out the ticketless, and security was markedly increased. As a result, this year's event went off without incident.

Given the resulting buzz in the music press about a "peaceful" Glastonbury, it seems that, in this day and age, a successful festival is one where no one is hurt or killed, and no artist is accused of inciting a riot. How sad! Hopefully the festival experience can return to its altruistic roots as an event where artists can reach receptive ears, charities can benefit from philanthropic promoters, and tens of thousands of people can enjoy a communal experience. Sharing music should not be destructive.

—EMILY FASTEN



MY FAVORITE GUITAR PLAYER Kirk Hammett



"WHEN THE APRIL 1980 issue with Eddie Van Halen on the cover came out, my friends and I had already been waiting for it. I had been playing for a year at that time, and I wanted to know how Eddie did *everything*. After I read the story, I remember having not only a better comprehension of his style, but of

him as a person. *Guitar Player* actually inspired me to become a guitar player. I enjoyed flipping through the pages the same way I would look at hot rod magazines—*GP* made the guitar seem so *cool*. I wanted to become a part of that community, and *GP* helped me to do that. It has been a tremendous source of inspiration."

—KIRK HAMMETT, JULY 2002

SETUPS OF THE STARS Pete Townshend

If you want to test a guitar's durability, put it in the hands of Pete Townshend. These days, he's typically pummeling a Fender Eric Clapton Stratocaster modified with a Fishman Power Bridge Tremolo for producing acoustic sounds.

The Fishman signal is sent to an EMG buffer preamp (tones can be adjusted using trim pots accessible through a hole at the rear of the guitar), and the extra knob behind the bridge is the volume control for the acoustic sound. The magnetic pickups are gold Lace Sensors, which are routed to the Clapton model's mid-boost circuitry. The Fishman and Lace Sensor signals are output independently through separate channels of a stereo jack, and, because of the buffering provided by the onboard preamps, crosstalk is minimal.

When it comes to setting the action, Alan Rogan—Townshend's longtime tech and guitar "re-assembly" person—does not rely on measurements. "Pete changes his preferences a bit from show to show," he says. "But he keeps a pretty straight neck with a medium action—never too low. He likes to get under the strings."

The strings are Ernie Ball, gauged .011, .015, .018, .032, .042, .052. Rogan keeps the tremolo floating, and he uses Sperzel tuners to help things stay in tune. The 22 vintage-style frets are stock, and the radius is 9 1/2". Rogan is also sure to clear out any shims that may have been put in the neck pocket, because he really goes for the wood-to-wood contact.

—GARY BRAWER, BRAWER.COM

Special thanks to Bill Richardson and Alan Rogan.





BUZZ BOX The Vines

It's a fine example of messed-up when the anal-retentive glories of product categorization can be applied to something as dirt-under-fingernails sloppy as garage rock. But here we are. The "Garage Rock 2002" spice rack is filled with neat little bottles labeled "Strokes," "Hives," "White Stripes," and "The Mooney Suzuki"—flavors that share chord forms and energy, but that also veer off into singular traits of kick, style, and swagger. Australia's Vines will likely be set upon the same rack. Don't fall for it. Sure they're young and cute and rock hard, but listen for the striking countermelodies, interlocking riffs, lush and nasty signal processing, and stylistic flights of fancy.

"The Vines is about a lot of different songs, and it's very musical and spiritual and serious and mature and childish," says guitarist and songwriter Craig Nicholls. "It's a combination of control and freedom, and we let the songs dictate everything. We're not trying to sell a particular sound. In fact, we don't really have a sound."

Nicholls is so set on the band's compositional artistry that he rebuffs detailed queries about gear. "My setup is big, basic, and simple," he offers. "I have a Strat, a Marshall half-stack, and 'secret' chorus and distortion pedals. No big deal. We didn't become better players because we were seeking good sounds or technique. We got better the more we played, and we played so much because we were totally involved with the songs."

The Vines' collective creative mindset was kicked into

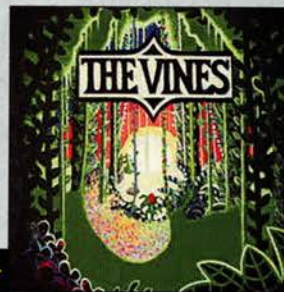
gear through guitar bands such as the Kinks, the Beatles, Suede, Supergrass, and the Dandy Warhols, and Nicholls is dead serious about form and structure. But he also opens himself to influences from nature and whimsical ideas such as "playing the guitar is like flying."

"I'm totally obsessed by art," he admits. "This isn't sex, drugs, and rock and roll. Songs are sacred to us. What we do sounds like classical music to me, except that we're playing electric guitars instead of violins." —MICHAEL MOLEND

Highly Evolved [Capitol] ▶▶



"It's not about the gear," says Nicholls, "it's what you do with it."



To Jim
my hats off to you
Keep Rockin'!

Les Paul

Les Paul

THANKS FOR THE CRUSHING
TONE JIM! ©

Wayne Static/Static X



JIM,
WE WOULDN'T SOUND THE
SAME WITHOUT YOU!

Jerry Horton/Papa Roach

JERRY

Jim, Congratulations on
40 years of tradition, and
innovation, you still are
always will be the best!
thanks.

SEAN MARTIN

Sean Martin/Hatebreed

JIM,
CONGRATS ON 40 YEARS OF
XDOMINATIONX
IN TONE!!

Terry Corso/Alien Ant Farm

Jim, congrats on 40 years! I will set
the example that was set for me;
the white plastic letters on my amps and
speakers. A paradigm of sound and
image wrapped into one. I've felt the
power! Hail Marshall, Tripp Eisen

Tripp Eisen/Static X

JIM
HAPPY 40TH
I'M MANY MORE,
THANKS FOR CHANGING
THE SOUND OF ROCK
FOREVER!!

Mike Tempesta/Powerman 5000

ALL HAIL JIM MARSHALL! MAKING THE
HEAVIEST RIFFS HEAVIER SINCE BEFORE
I WAS BORN. CONGRATS ON YOUR SUCCESS
AND LONGEVITY!

Kerry King/Slayer

Kerry King/Slayer

Congratulations
Jim!
Your AMPS Rock!

GENO LENARDO

Geno Lenardo/Filter

FILTER

Congratulations to 40 yrs
of being Rock & Roll's Best
Amplification!

I'm damn proud to be
a part of it!!

Slash

Jim
Thanks for my sound!
Marshall Her - now and
forever!

Peter Frampton

BONE CAULING
SPINE TINGLING CHILLS
TERROR
1995

Riggs/Rob Zombie

I'VE PLAYED THROUGH MARSHALLS
SINCE DAY ONE, THERE'S THE BEST,
BAR NONE!!

THANK JIM!

Yngwie Malmsteen

JIM xxx 7x4x02
HERE'S TO A LIFETIME OF
MARSHALL TRADITION & THE MARSHALL
ARMY KICKIN' EVERYONE'S FUCKIN'
ASS xxx STAY STRONG
SxDM# ZACK WYLDE

Zakk Wyld

Thanks for 40 ear-splitting
years! What? What?

Love *Levy* Motörhead
Levy

Lemmy/Motörhead

WITHOUT YOU IT WOULDN'T I'll always use these amps.
BE AS HEAVY!! I love 'em! They're the
CHEERS! sound!

Kirk Hammett

Kirk Hammett

Congratulations, Jim!

Eric Johnson

Eric Johnson

Jim,
Thanks for 200
years of ridiculously
loud amps!

George Lynch

George Lynch

Jim
Congratulations on
your 40th year!! The best
Thanks for making
amp in the world!

Mike Mushok/Staind

Mike Mushok/Staind

THE BEST - THE BADDEST!

Billy Gibbons

2002 Billy Gibbons

Jim -
CONGRATULATIONS ON
YOUR 40th!! Ace Rock
on.
****Fanning****

Ace Frehley/KISS

It's all your fault!
Jeff Beck

Jeff Beck

THANKS FOR EVERYTHING JIM...
HERE TO ANOTHER 40 YEARS!

Gary Moore

Gary Moore

MARSHALL

1962-2002

40 YEARS OF ROCKIN' THE WORLD.



Marshall
AMPLIFICATION

New Gear

By Kevin Owens



RADIAL ENGINEERING

Radial has rolled out two new tube-powered distortion pedals—the ToneBone Classic (\$300) and the ToneBone Hot British (\$300). Both feature hybrid 12AX7 tube and transistor circuitry that provides a wide tonal range with natural tube warmth. The Classic is designed to deliver '60s- and '70s-style amp tones, whereas the Hot British is based on aggressive, nu-metal sounds. Both pedals feature drive and output controls, high-frequency active EQ, switches for filtering, tone shaping, and boost, and true-bypass switching. **Radial Engineering**, 1638 Kebet Way, Bldg. 100, Port Coquitlam, BC V3C 5W9; (604) 942-1001; radialeng.com.

1. VERITY SYSTEMS

Verity Systems has launched a new line of high-speed CD-R duplicators for those looking to reproduce small-to-medium quantities of CDs. Available with one, three, or seven drives, the Power Towers (1:1 duplication \$549; 1:3 duplication \$1,149; 1:7 duplication \$2,139) are stand-alone units—you don't need a computer to operate them—that, when fitted with the optional internal hard drive, can store up to 40GB of data. The 1:3 and 1:7 Power Towers offer duplication at 40x write speed and can crank out 40 and 90 CDs per hour respectively. **Verity Systems**, 6236-A Main Street, El Dorado, CA 95623; (530) 626-9363; veritysystems.com.



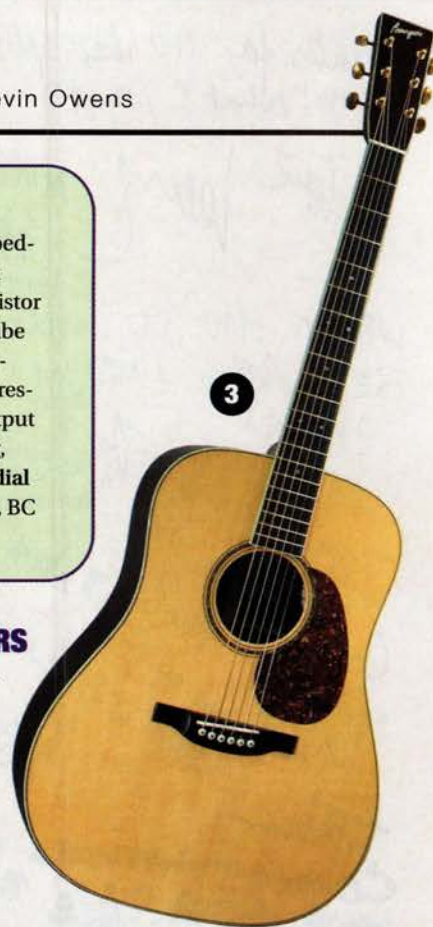
2. BLACK DIAMOND

Black Diamond Strings has released the "B" series of black-coated, nickel-wound electric (\$17) and phosphor-bronze acoustic (\$24) guitar strings. Why black, you ask? According to the company, the color allows players to see the wear and tear of the strings and serves as an indicator of when they need to be replaced. **Black Diamond**, dist. by Cavanaugh, 1805 Apex Road, Sarasota, FL 34240; (941) 379-9911; blackdiamondstrings.com.



3. PANTHEON GUITARS

Aimed at bluegrass players, the D-150 (\$5,995) is a faithful recreation of the Dana Bourgeois-designed Dreadnought model favored by such hotshots as Bryan Sutton, Ricky Skaggs, and Dan Tyminski. Features include Brazilian rosewood back and sides, an Adirondack spruce top, and a 25 1/2" scale ebony fretboard. A custom hardshell case is included. **Pantheon Guitars**, 2 Cedar St., Lewiston, ME 04240; (207) 786-0385; pantheonguitars.com.



4. PLANET WAVES

The Acoustic Guitar Humidifying System (\$15) is designed to help protect your instrument from fluctuations in humidity while in storage and/or transit. Held securely in place by your guitar's strings, the system—a reservoir of open-cell phenolic foam (not a

sponge)—is suspended inside the guitar body to slowly release moisture and maintain an optimum humidity level. **Planet Waves**, dist. by D'Addario, 595 Smith St., Farmingdale, NY 11735; (631) 439-3300; daddario.com.





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5. VHT AMPLIFICATION

The new special edition Pitbull Super Thirty 1x12 combo (\$1,595) features four matched EL84 output tubes in a configuration that automatically adjusts the amount of speaker damping when changing channels. The two channels have separate tone controls and are complemented by a tube driven, three-spring Accutronics reverb. Additional features include a series/parallel effects loop, a line-out jack, footswitchable boost for each channel (footswitch is included), and a specially designed 75-watt, 12" speaker. **VHT Amplification**, 9130 Glenoaks Blvd., Sun Valley, CA 91352; (818) 253-4848; vhtamp.com.

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6. WAYNE GUITARS

The limited edition Oz Fox signature model (\$3,200) is based on the Stryper guitarist's original black and yellow guitar. Only 100 will be made, and each will be assembled, set-up, and tested by Wayne Charvel. The Oz Fox model comes with a USA hardshell wood case and features a Floyd Rose locking trem, a Seymour Duncan Distortion pickup, and a birdseye maple neck with an ebony fretboard. **Wayne Guitars**, Box 583, Paradise, CA 95967; (530) 872-5123; wayneguitars.com.

CBI PROFESSIONAL WIRING

Sporting oak and cocobolo barrels, CBI's Woody cables (\$30-\$34) are aimed at players of natural wood guitars. They come in eight earth-tone cloth designs and feature G&H BigFoot 1/4" connectors with oxygen-free copper center conductors and CBI's own 20-gauge instrument wire. Available in lengths of 10', 15', and 20', the Woodys also feature flexible weave jackets that will not fray. **CBI**, Box 610, 216 Erie Blvd. E, Rome, NY 13442; (315) 337-8540; cybozone.com/fg/cbindex.html.



7. EXACT ORDER SPECIALTIES

The patented Electrosocket is a direct replacement jack that can be installed in your Tele (or any other guitar with a 7/8" mounting hole) with no modification and no damage to your axe. Machined from a solid piece of 6061 aluminum billet and then anodized in silver (\$14), black, or gold (\$15), the Electrosocket features a dish shape that guides the plug directly into the jack hole. Comes with a Switchcraft jack and two stainless-steel mounting screws. **Exact Order Specialties**, 2233 N.E. 244th Avenue, #E2, Wood Village, OR 97060; (503) 465-8700.



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New Gear is based on info from manufacturers. Coverage does not imply endorsement by Guitar Player. All prices and specs are subject to change. Manufacturers: Submit your press release and photo with list price information to New Gear, Guitar Player, 2800 Campus Dr., San Mateo, CA 94403.

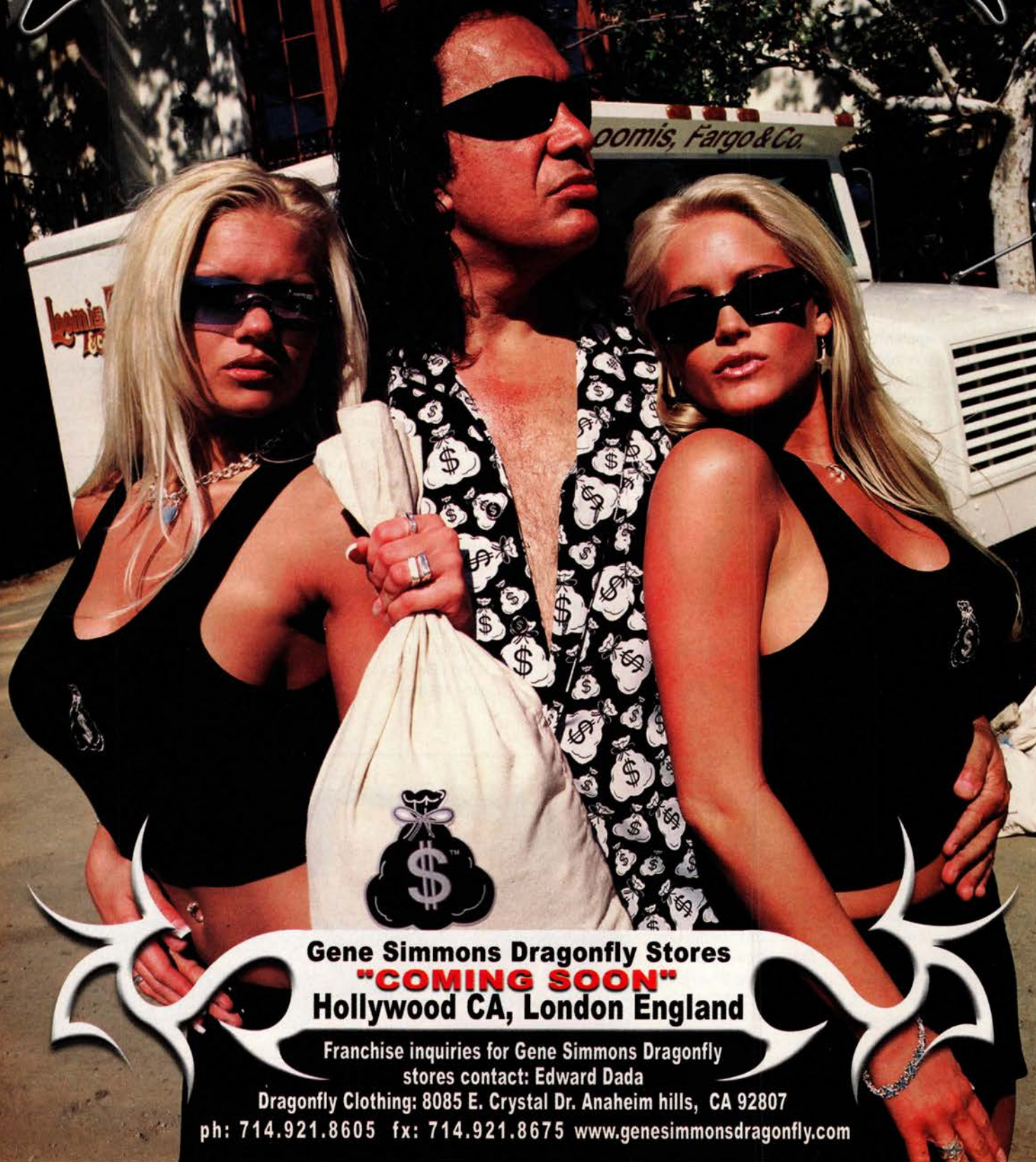
GIBSON

To celebrate the debut of the 2002 Indian Chief motorcycle, Gibson has added the Les Paul Indian guitar (\$9,450) to its Custom, Art and Historic line. Available in the same two-tone color scheme as the V-twin scooter, the Les Paul Indian features chrome detailing, the signature Indian logo, and comes with a custom-made lacquered display cabinet, a leatherette case, an Indian Motorcycle strap, and a certificate of authenticity. **Gibson**, 309 Plus Park Blvd., Nashville, TN 37217; (615) 871-4500; gibson.com.



GENE \$IMMONS DRAGONFLY

CLOTHING COMPANY

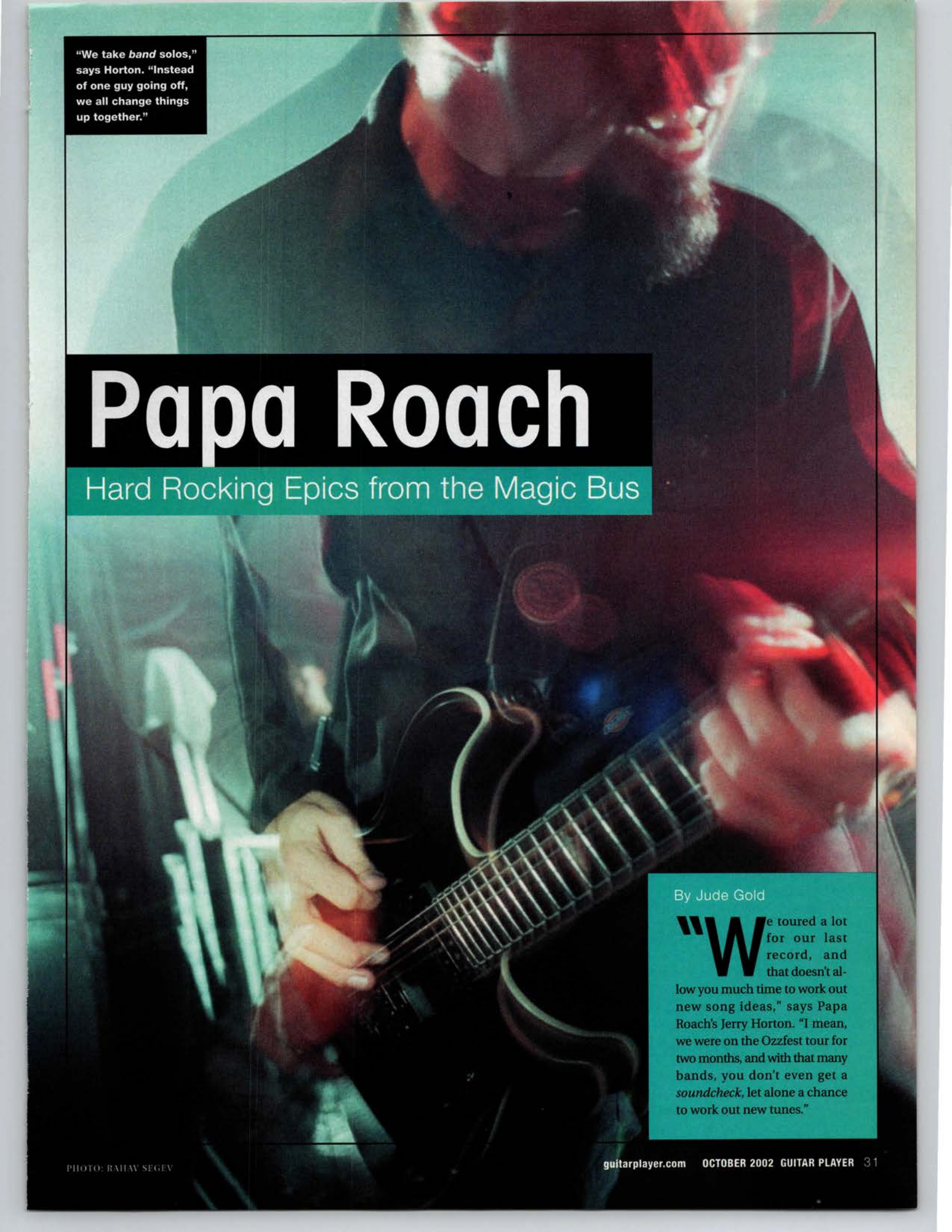


Gene Simmons Dragonfly Stores
"COMING SOON"
Hollywood CA, London England

Franchise inquiries for Gene Simmons Dragonfly
stores contact: Edward Dada

Dragonfly Clothing: 8085 E. Crystal Dr. Anaheim hills, CA 92807

ph: 714.921.8605 fx: 714.921.8675 www.genesimmonsdragonfly.com



"We take *band* solos," says Horton. "Instead of one guy going off, we all change things up together."

Papa Roach

Hard Rocking Epics from the Magic Bus

By Jude Gold

"We toured a lot for our last record, and that doesn't allow you much time to work out new song ideas," says Papa Roach's Jerry Horton. "I mean, we were on the Ozzfest tour for two months, and with that many bands, you don't even get a *soundcheck*, let alone a chance to work out new tunes."

Papa Roach

Thankfully, the triple-platinum performance of the band's last album, *Infest* allowed them the resources to prepare for their latest release, *Lovehatetragedy* [DreamWorks]. "Because we didn't want to be thrown into the studio without any new material, we installed a Pro Tools rig on one of our tour buses," explains Horton. "We had a set of Roland V-Drums, a Line 6 Pod, and a Korg Pandora processor that we tracked with."

The 26 song ideas that resulted saw the California band stepping away from rap metal and moving toward the more melodic, vocal-driven rock anthems that fill *Lovehatetragedy*—which debuted at a staggering number two on the album charts. And though it's Horton's monstrous guitar assault that powers Papa Roach, most of the band's mighty riffs are written by bassist Tobin Esperance, who also plays tons of guitar on the new record.

"I added the layers—the spacey, textural, upper-register overdubs," says Esperance. "I'll try anything. I'll tune all the strings to the same pitch, or create wild bending sounds with a slide. One cool thing we did was create a talk box effect before the breakdown on 'Life Is a Bullet.' Our drummer Dave said, 'Just plug your guitar into one of those little Smokey cigarette-box amps, and I'll hold it up to my face and mouth talk box sounds.' We stuck a mic in front of him while I played the lick, and it worked!"

For Horton and Esperance, one of the most exciting things about tracking the new album was working with heavyweight producer Brendan O'Brien, who has lent his Midas touch to many bands, including Pearl Jam, Rage Against the Machine, and Soundgarden. "It's funny, because you'd think he must have some kind mysterious, magical trick to recording bands," says Esperance. "But he's actually one of those producers that just throws up a few mics and captures the energy and vibe, and that has a lot to do with how he gets those real *raw* sounds. He also keeps the pace of the sessions moving. I have a huge collection of effects, and he'd just thumb through them and say, 'This pedal has too many knobs, we're not using it,' and throw it across the room!"

It's the ultra-torqued, hot-blooded guitar tones generated by Horton, however, that are the heart of the Papa Roach sound. "I'm a Marshall guy, and I believe in *presence*—not necessarily the actual knob, but that in-your-face, classic Marshall sound," says Horton. "I use a Marshall JMP-1 preamp that feeds a Marshall EL34 power amp, as well as a solid-state Marshall Valvestate 120 power amp. Together, they drive four Marshall 4x12 cabinets."

Horton's pedals include a Boss DD-5 Digital Delay, an Electro-Harmonix Holy Grail reverb, a Boss PH-2 Super Phaser, and a Voodoo Lab Sparkle Drive. "But they're all behind me in my

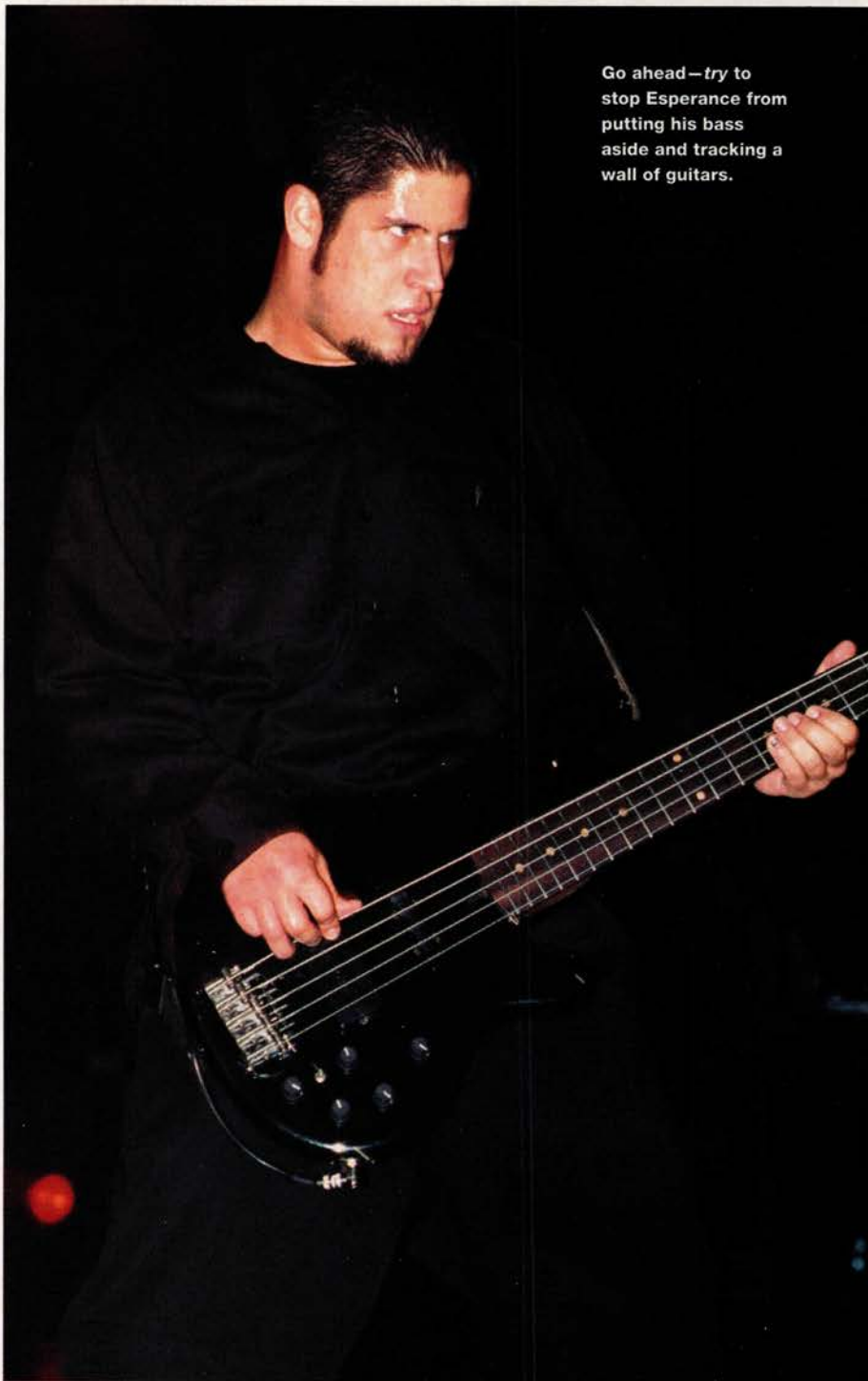
rack," explains Horton. "I have a Digital Music Corp. Ground Control system that lets me assign any combination of them to a single button."

Horton's main guitar is the Shecter Jerry Horton signature C-1 that is featured prominently in *Lovehatetragedy*'s artwork. Its custom features include a detune-friendly, 25 1/4"-scale neck, Sperzel locking tuners, Seymour Duncan pickups (a Distortion in the bridge position and a Jazz at the neck), and a Tone Pros locking Tune-o-matic-style bridge designed to improve sustain and intonation. "Actually, I bring about 12 C-1s out on tour. I have to, because we use so

many different dropped tunings."

Our conversation draws to a close as Horton and Esperance head to *The Tonight Show*, as Papa Roach prepares to give Jay Leno and the TV sets of America a well deserved, late-night rocking. "It's nerve-racking because you want to look cool and sound good, and you've only got one chance to get it right," says Esperance.

"It can be a challenge, because the audience is 50 feet away, yet you feel like you're under a microscope," chimes in Horton. "I feel bad though—with four blasting 4x12 cabinets, I could kill people in the studio audience." ■



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"People love rockabilly," says Scott (far right). "It has a great beat, and instead of singing dreary songs about killing people, we're about going out and having a good time."



Cave Catt Sammy

Stephen Scott Raises a Rockabilly Ruckus

By Andy Ellis

In the last few years, hot guitarists in their late teens and early 20s have injected new energy into blues, bluegrass, and honky tonk. Now rockabilly can claim its own junior evangelists. Cave Catt Sammy, a quartet from San Antonio, Texas, has made it their mission to spread the Sun Studio gospel to their peers—a crowd more attuned to nu-metal, techno, and hip hop than roots rock. Though the band is barely old enough to order a round of beers, they've just released their third album, *Love Me Like Crazy* [Rubic]. With an infectious blend of boppin' beats, slapped upright bass, and jivey guitar, Cave Catt Sammy manages to pay homage to '50s pioneers without sounding derivative.

"My dad was really into AC/DC," says Stephen Scott, Cave Catt's lead guitarist, "so that's what I was into when I first started playing. In the seventh grade, Beau Sample [the band's bassist, vocalist, and songwriter] and I formed a duo and played comical songs in coffee houses. It was a blast. Then we saw a rockabilly band in San Antonio and that sound—the upright bass, the slapback guitar—blew our minds. That's when we decided to play traditional rockabilly."

Scott and Sample quickly added drummer Paul Ward and acoustic rhythm guitarist Dustin Hutchinson, and hit the clubs. Some crowds didn't know what to make of Cave Catt's retro sound. "We'd play places," says Scott, "where the jukebox featured alterna-

tive rock. We'd get up onstage and people would be weirded out by our instrumentation and clothes. But after a few numbers, they'd be dancing and requesting songs."

To capture a righteous vibe, Scott and his pals recorded *Love Me Like Crazy* in a classic old-school studio called Electrovox, located in Hollywood, California. "In the late-'40s and '50s," Scott details, "rockabilly and honky tonk pioneers like Sammy Masters and Rose Maddox recorded there for the 4 Star label. Walking in just takes you back to another time. It's pretty much exactly the same as it was back then—high ceilings, old tube equipment, and vintage mics. As we do when we're rehearsing, we set our levels to match Beau's unmiked voice. Then we

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Cave Catt Sammy

recorded the entire album live, without headphones, directly to a CD burner. Sometimes that meant doing take after take, which can get frustrating, but it gives the music a feeling that you can't get otherwise."

Not surprisingly, Scott relied on vintage guitars and amps to get his tones. "For the last two years, I've played a '54 Gibson ES-175 with a single P-90. But the studio had this hybrid Fender built from old Tele and Strat parts, so I used that too. This was the first time I'd recorded with a solidbody, and I really dug it. That Fender gave me a more rockin' feel, and the intonation was great—it was a treat to move up the neck and be in tune. I'm used to the ES-175's non-adjustable wooden bridge; now I think I'll have to replace it with a Tune-o-matic.

"I used two of the studio's old amps—a small '40s Epiphone that looks like an antique radio, and a big Standel that was so loud and clean I barely had it past 1. On 'Second Hand Lover' and 'Sticky Fingers,' I played the ES-175 through the Epiphone for a raunchier sound. On twangy tunes, like 'Everybody Loves My Gal,' it's the hybrid Fender through the Standel. A huge, old reel-to-reel machine was used to add slapback echo at the board, just like they did in the '50s."

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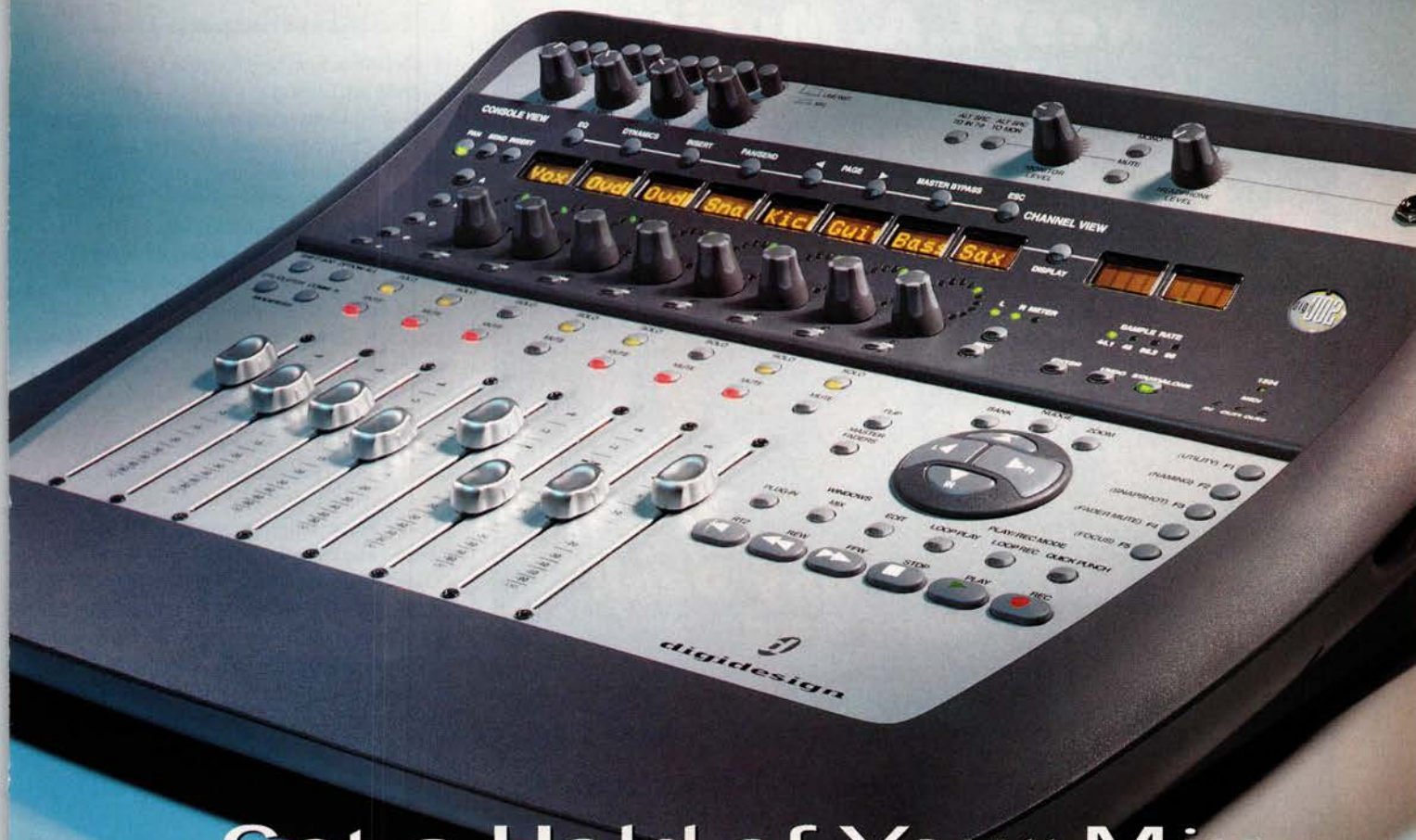
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Cave Catt Sammy

of solidbodies, Scott has changed his live rig. "I've dragged my Gibson everywhere—even England—but its traveling days are over, and I don't play it live anymore. I've switched to a '94 Mexican Fender Telecaster. Someone gave me a custom Broadcaster neck pickup, and between that and the stock bridge pickup, I can get all the sounds I got on the album with just one guitar. I string my Gibson with .013-gauge flatwounds, but on the Tele, I'm happy with D'Aquisto .012-gauge flats. Onstage, I plug directly into a Fender '59 reissue Bassman—no effects. I replaced the solid-state rectifier with a big old RCA tube, so the amp sounds really warm."

Scott derives inspiration from studio guitarists who backed early rockers. "Chet Atkins, Hank Garland, Grady Martin—man, what great players. I especially like George Barnes, a jazz guitarist who recorded with the rockabilly singer Janice Martin. As far as contemporary guys, I make a point to see Redd Volkaert as often as possible. He plays with a band called Hay Bale in Austin, and I swear he does stuff that has never been done before. I got the open-string cascade that I play in 'She Loves Her Man' from a buddy who stole it from Redd. See, that's the secret: Go out and see live music. You're sure to nab something cool."

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"I think electric guitars should sound like they did in the '70s," says Kumar.



The Cherry Valance

Cheetie Kumar and Jamie Williams Get Heavy

By Art Thompson

Hard rock with a punk attitude—such is the forte of the Cherry Valance, a five-piece outfit from North Carolina that kicks serious ass with their '70s-style grooves and bare-knuckled guitar work. TCV's latest release, *Riffin'* [Estrus] is a sonic powerhouse that spotlights the talents of guitarists Cheetie Kumar and Jamie Williams, both of whom wield their axes with a toughness that recalls some of rock's foremost dual-guitar bands.

Kumar—who lived in India until fourth grade—started playing acoustic guitar at 13, but gave it up when her parents didn't share her zest to go electric. "I didn't start playing again until I was in my 20s, and I've been at it seriously for about seven years

now," says Kumar. "Learning to play lead was hard, but I knew I'd have to do it if I was going to be taken seriously. Still, when we walk into a club, people automatically assume I'm the singer or the bassist or the t-shirt person, so it's important for me to try and floor them with my playing."

Since forming in 1999, TCV has toured constantly, surprising audiences with a lineup that features two drummers—both of whom double as frontmen. "We didn't exactly plan it that way," says Williams (who co-founded the group in 1999 with bassist Paul Siler). "It just happens that Brian [Quast] and Nick [Whitley] are both great drummers and singers. Another thing that makes us a little different is that we *all* get involved in

the songwriting—and that includes coming up with guitar parts."

Kumar and Williams tracked their parts on *Riffin'* using nearly the same instruments and amps they carry on the road. "I cut almost everything on this album with my Telecaster Deluxe," says Kumar, "though I also used an early-'70s Hagstrom on 'Sweat, Sweat, Sweat' and a late-'60s bat-wing Epi-iphone on 'She Hooks Up'. I usually play through an Ampeg V4, but it sounded so horrible in the studio that I used a 100-watt Marshall JMP instead. The Marshall responds well to the little things you do, and I think it actually makes me play better. I've always liked the Ampeg's bite, but the Marshall retains that edge while also making the

The Cherry Valance

lower strings sound meatier. The only effect I use is a Fat Box, which is made by a guy named Roger Roberts. It's not a fuzz or a distortion—it's more like a booster that also thickens the tone."

Williams recorded his parts using a Gibson Marauder through an Ampeg V4. "I've never played a Marauder that sounded as good or stays in tune as well as this one," he says. "It has a Seymour Duncan mini humbucker in the neck position, which makes a big difference." Williams runs his V4 through a Traynor 4x10 cabinet and uses a Boss DF-2 Super Feedbacker & Distortion pedal to pump up the grind. "I'm not really into effects," Williams adds, "so I don't bother with the Feedbacker function."

Despite being primarily a live band, TCV had little difficulty recreating their magic in the studio. The band credits their producer/engineer Tim Green for the seamless transition. "Tim has seen

us play a lot of times, and that helped a lot," says Kumar. "When we got into the studio we did everything live and then doubled the guitars. Then we overdubbed our solos. Some of the parts that Jamie and I play together were worked out before we went in to overdub, others we played live—like the extended leads in 'World of Trouble.'"

"Cheetie did all the hot-rod stuff on the record—I just laid back and played as good I could," says Williams. "I'm not very technical, but I play one way and I guess that's what makes me happy. I'll play a different solo every time I play a song, but Cheetie's attitude is like, 'Let's work out our parts, because I don't want to worry about how you're going to do this.' To me, it seems more fun to come up with something different off the top of your head, but I guess that can kind of drive some people crazy!"

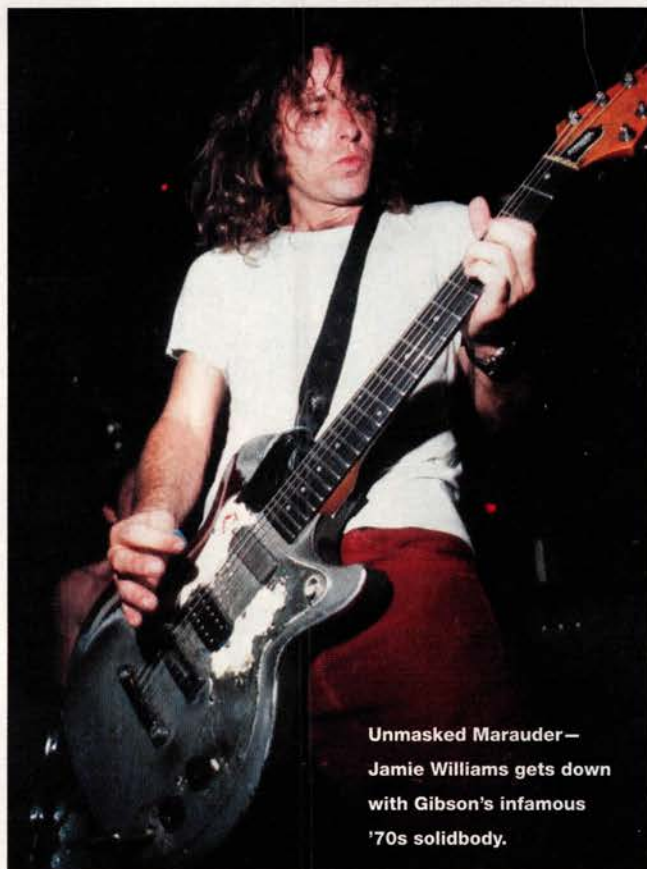


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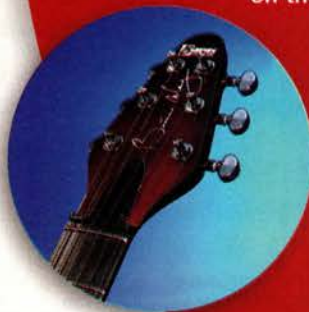


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"Playing what comes naturally usually yields the best part," says Immerglück (center, Vickrey is left)



Counting Crows

Soaring With Three Guitars

By Andy Ellis

After years of making rootsy music with the dual-guitar lineup of David Bryson and Dan Vickrey, Counting Crows has drafted yet another picker—singer Adam Duritz' longtime buddy, David Immerglück. With three guitarists contributing equally to the band's new album, *Hard Candy* [Geffen], the potential for sonic clutter was huge—especially given the group's penchant for layering guitar textures. But surprisingly, *Hard Candy* has a tighter

focus and leaner vibe than the Crows' previous record, *This Desert Life*.

"This album is about stripped-down arrangements," says Bryson. "Our weird guitar sounds are not the feature, but rather something you discover on the fifth listen. I love Radiohead, but sometimes I find them hard to digest. Right now, I'm leaning toward new bands like Coldplay, who are very simple. Why wash out the music with too many parts? A song benefits when you keep to the point."

"On the last record," Vickrey elaborates, "we added lots of guitar overdubs to make things happen. But this time, Adam would bring in a song, and we'd develop it as a band. Our guitar parts grew organically in the group setting. As it turned out, Bryson gravitated to the rhythm parts and Immy took most of the solos, though I played the solo on 'If I Could Give All My Love (Richard Manuel is Dead).'"

Much of the new album's clarity can be

Counting Crows

attributed to English producer and mix-wiz Steve Lillywhite (U2, Peter Gabriel, Dave Matthews, the Rolling Stones). "Steve was aggressive about not putting anything extra in the song," says Bryson. "If you came in with an idea that didn't blow him away, he'd just pull the plug. It was crushing sometimes, but it raised the bar for the three of us. You had to come up with something essential or you'd be playing on eight songs instead of 13."

As they always do, the Counting Crows leased a house in Los Angeles, converted it into a studio, and packed it full of gear. "It's kind of sick, actually, having that many instruments within arm's reach," admits Vickrey. "We had a 6-string bass, a Deering 6-string banjo, and a bunch of Gibson Les Pauls, Epiphone Casinos, and Fender Telecasters, as well as four 12-strings—including a cheap Italian Eko that I used in 'Why Should You Come When I Call?' for its harpsichord-like sound."

Both Immerglück and Vickrey

fell in love with Bryson's '66 Rick-enbacker 12-string. "It's the best electric 12 I've ever played, and I used it on 'Hard Candy' for that unmistakable Byrds jangle," says Immerglück. "I brought in countless small recording amps—weird little Gibsons and Fenders—as well as my 'go to' amp, a 2x12 '63 Fender Pro Reverb. But every time I plugged into Dan's tweed Fender Deluxe, something great would come out, so I used it a lot. I played most of my slide parts on a magic '63 Gibson SG tuned to double dropped-D [D, A, D, G, B, D, low to high]. I discovered that tuning in a *Guitar Player* interview with Billy Gibbons. The bottom three strings make this really raunchy D power chord, and the high strings make a G triad, so you get the best of open D and open G in one tuning."

"On 'New Frontier,'" says Bryson, "I played my 4-string '61 Fender Jazzmaster, which is tuned like a guitar—low E through G—but strung with heavy, wound strings so it feels more like a bass. And I used my new Gretsch

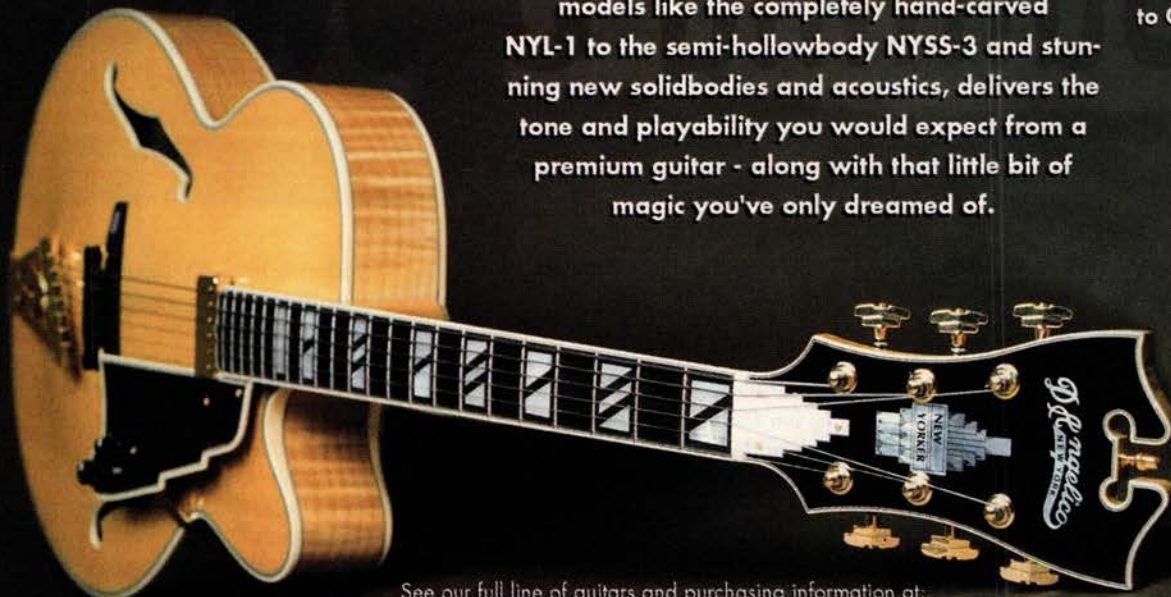
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First in the pecking order—before there were three, Bryson was the only guitar-playing Crow.

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Slide Savant

(B y A n d y E l l i s)

“When I started playing guitar at age nine or ten, I began with traditional blues,” recalls slide virtuoso Derek Trucks. “But the more I listened to music and checked out life, I realized it was false to be *solely* playing blues—as much as I loved it. Being a white kid from the Jacksonville, Florida suburbs, I couldn’t feel good about telling the same stories as men who grew up on a plantation. Music is a reflection of what

Derek
Trucks
Rewrites
the Rules of
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Slide Savant

you're living and feeling, and if you're not honest about what you're expressing, your music loses a huge part of its potency. It's a new day. Everything is accessible now, and people are exposed to a million things—whereas before it was much more isolated. Now when I play, I want to show *all* my influences."

Which is precisely how the 23-year-old Trucks approached his magnificent new album, *Joyful Noise* [Columbia]. Draping fat slide tones across churning gospel grooves, sultry soul ballads, funky R&B beats, sizzling salsa, avant-jazz excursions—even a traditional Sufi chant—he explores musical terrain that stretches from the humid Mississippi Delta to the rugged mountains of Pakistan. Most players would be overwhelmed by such an ambitious, eclectic program, but Trucks obviously relishes the challenge of expressing himself in a variety of settings.

On Joyful Noise, you repeatedly cross musical boundaries without losing an iota of your identity. What's the secret?

You can approach music analytically, or you can dig in and try to figure out its roots and soul. It's the difference between thinking about music rather than trying to feel it. When I investigate a new style, I search for its emotional intention.

In "Joyful Noise," your slide has the searing, quivering sound of sacred steel.

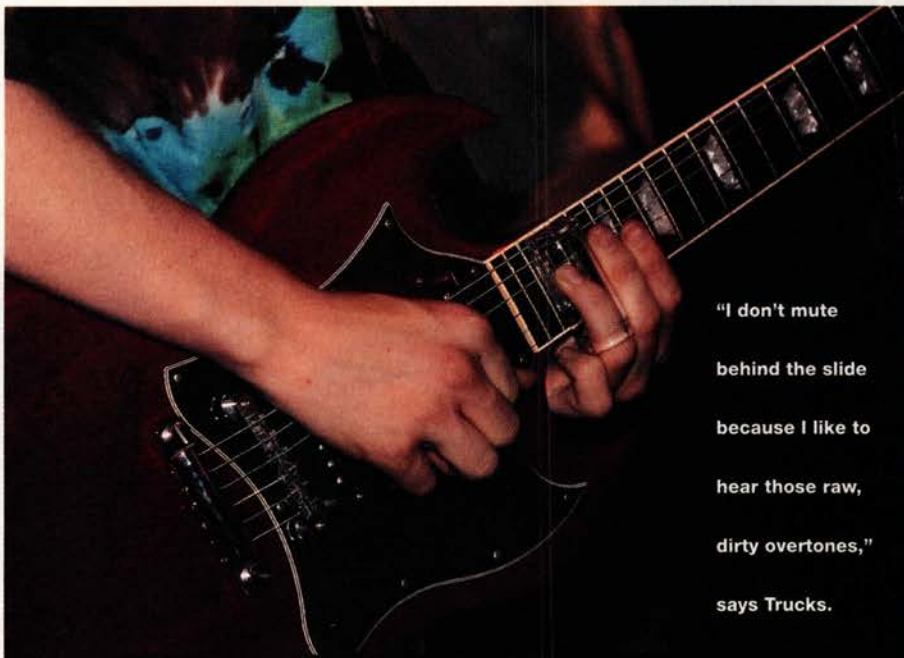
I've listened to [sacred lap-steel] Aubrey Ghent a lot. When I first heard him, it was a huge musical revelation. "Oh, *that's* how it's supposed to be done." This is the beauty of slide guitar—there is a lot of unexplored territory.

You sometimes mix bluesy lines with Eastern-sounding melismatic moves, as in "So Close, So Far Away." How did you develop this sound?

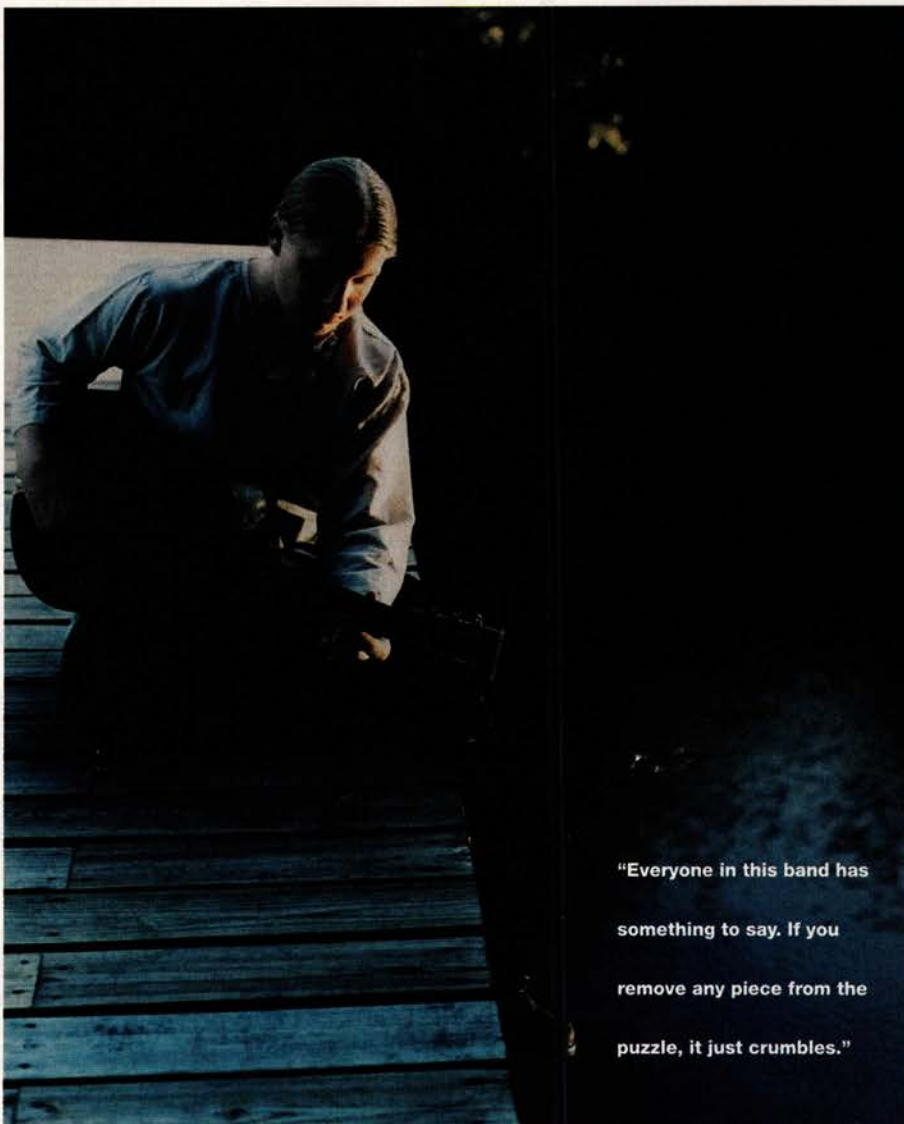
About five years ago, I discovered [sarod master] Ali Akbar Khan. I first saw a video of him performing, and it completely wiped me out. As I looked deeper into Indian classical music, I was inspired by the approach and attitude of the musicians. They dedicate 99 percent of their lives to their instrument—it's *everything*. That dedication and devotion has had a profound impact on me.

What moved you about Khan's playing? Were you drawn to the sarod because it's fretless?

It's the intensity he puts into one note. It's like Freddie King, in a way. I also noticed that Khan—and Indian slide guitarists such as Vishwa Mohan Bhatt—will strike a string once and then do so many things with it. My head was taken with that sound for a long time. In fact, that's all I listened to for a few years. Another influence has been U. Srinivas, the



"I don't mute behind the slide because I like to hear those raw, dirty overtones," says Trucks.



"Everyone in this band has something to say. If you remove any piece from the puzzle, it just crumbles."

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Slide Savant

electric mandolin player. He's *amazing*. At 13, he sounded like an 80-year-old. It's hard to tell that he's playing a mandolin, he does so many things with it.

At times, your slide sounds like a voice.

I listen to singers—Donny Hathaway, Mahalia Jackson, early Stevie Wonder, Freddie King, and, of course, Ray Charles. Howlin' Wolf is just astounding. Anytime you need to clean your slate, put on a Wolf track. You have to take a nap after that! And Nusrat Fateh Ali Khan [the late Qawwali vocalist from Pakistan] is as important to me as any guitarist.

Is that why you recorded "Maki Madni" with his nephew and apprentice, Rahat Fateh Ali Khan?

That's it, man. Over the years, I've listened to that tune hundreds of times—it's just one of those haunting melodies that sticks in your head. It's on a Nusrat record called *The Last Prophet*. On a whim, I looked into getting Rahat to sing on the track. It was a dream come true when it all came together. Most of my musical idols are long gone, but because Rahat has a direct link to Nusrat, I felt connected for once.

Your slide and his voice intertwine magically. How did the tune come together?

We cut the tracks in Woodstock and then

sent them to Pakistan, where he did the overdubs. He worked off my guitar lines, copying them note-for-note and matching every inflection. It was astounding.

What about the other tracks? How did you approach this album in the studio?

We played each tune from top to bottom—live as a band. I think I added some fills to "Every Good Boy," but otherwise I played my parts together with everyone else. If you put the drums down and then the bass, and then go back and somehow try to create magic with that,

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"Derek's custom 6-string is based on an E300," says Washburn's Larry English, "a model that we're now upgrading to an Idol W168—which he



also uses. The E300 has a mahogany body, a one-piece mahogany neck with a 24³/₄"-scale rosewood fretboard, a carved, curly maple top with 'reveal' binding, a fixed bridge and stop tail-piece, a Tusq nut, and 18:1 Grover tuners. Derek's guitar has Seymour Duncan humbuckers—a '59 in the neck position and a bridge position Custom Custom—wired to a concentric 3-way switch and master tone and volume knobs. The instrument also features the Buzz Feiten Tuning System." —AE

it just doesn't work—at least for us. In the studio, our best energy comes from playing live.

You get a huge, throaty slide tone on this record. How do you get that sound?

I have my '63 Fender Super Reverb turned to 7 or 8. I run straight into it with no effects.

That's loud!

Yeah. Sometimes it's hard to isolate the instruments on tape, but in the big scheme of things, some bleed from track to track is a small price to pay for the vibe. My amp has really crappy Pyle Driver car stereo speakers, which break up at lower volumes. I've had this amp for 11 years, and these speakers were in there when I got it. Techs will say, "You've got-



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Slide Savant

ta get these speakers out of here!" But when I play the amp with different speakers, I immediately go, "I need those speakers *back*." They help me get that throatiness. For some tracks, we stuck my Super inside a Hammond B-3 flight case, and used it as an isolation chamber.

Some songs feature you fretting and playing slide. Do you use the same guitar, setup, and tuning for both techniques?

It's always one guitar and one track. I play everything in open E [E, B, E, G#, B, E]. I just convert my fretted licks over to this slide tuning. I try not to switch guitars for any reason other

than a broken string.

Since you're cutting live tracks, do you wear your slide all the time?

Often when I play a fretted lead, it's a matter of then sustaining a note, picking up the slide with my other hand, and then putting it on.

So you've found a string gauge that works for both slide and fret work.

I use DR Strings, gauged .011-.046, tuned to concert pitch. I need that much tension to support the slide, and the thicker strings give me a bigger tone.

Describe your picking and muting technique.

I play fingerstyle—I never use picks. When I was 11 or 12, I'd move my pick between my index and middle fingers when playing slide,

and then grab it again when I was playing fretted lines. But I didn't like the sound of a pick as much, and I'd drop it a lot, so eventually I gave up. It was something that evolved without me even knowing it. One day, I realized I was playing everything with my hands.

As far as slide muting, it's all in my picking hand. I usually keep my five right-hand fingers on the strings, so I can use my fingertips or my palm to mute unwanted sounds. I don't mute behind the slide because it's nice to have that rawness and dirtiness that comes from the strings ringing behind the slide. That's what makes slide so appealing, and that's how you

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emulate the sound of the human voice. I love the unpredictable chaos of those overtones.

What type of slide do you prefer—glass, metal, or ceramic?

I use a glass Coricidin bottle on my 3rd finger.

Your uncle, Butch Trucks, has played drums with the Allman Brothers for more than 30 years. Is the Coricidin bottle your way of paying homage to Duane Allman?

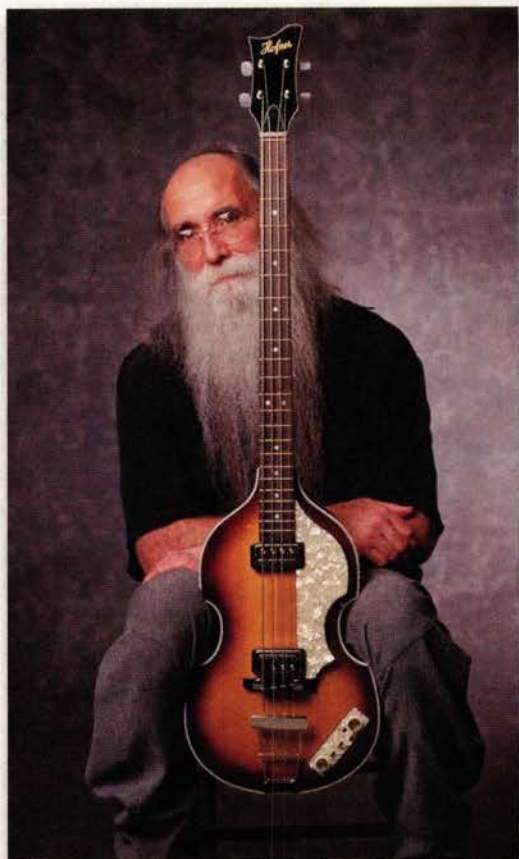
Early on that was the reason, but now it's just what feels right.

What guitars did you play on Joyful Noise?

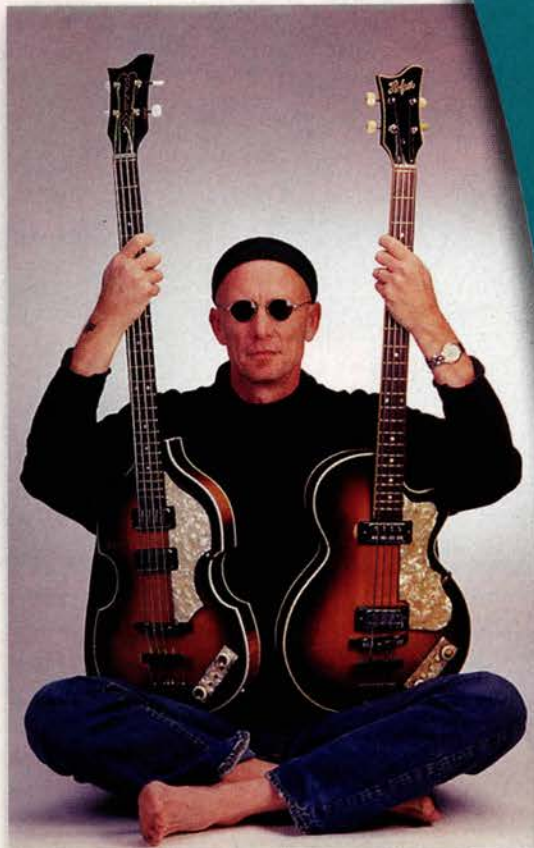
In the studio and onstage, my main guitar is a custom Washburn with Duncan pickups. I play an old Gibson SG on "Frisell," but everything else is the Washburn.

In addition to touring and recording with your own band, you're now a member of the Allman Brothers. Obviously, Duane's slide defined

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Slide Savant

the vintage Allman repertoire. How much freedom do you have to reinterpret the classics?

It's a fine line. I grew up with the Allman's music, and Duane was such a huge influence on me that it's not a far stretch to pay homage to him. But at the same time, I don't want to photocopy something. I approach what he was doing with deep respect, but I also have the courage to take it to another place. I want to stay true to the sound, but I need to carry it on and give it some new life. In the end, though, I'm aware that I'm playing the Allman Brothers' music and not my own.

The Allman Brothers play louder and are much more of a rock and roll band than your own, jazzier quartet. Is it difficult to move from one musical space to the other?

Going from my Super Reverb to a 100-watt Marshall is a jump, for sure. To be honest, I haven't adjusted to it yet, and I'm still in search of my sound for the Allman Brothers. I'm changing guitars and heads until I find it. Right now, I'm playing a reissue Marshall head through a 4x12 cab loaded with Celestion Vintage 30s. I'm going to try an old 100-watt Marshall—that might be the answer. Part of this is getting used to the stage volume. When

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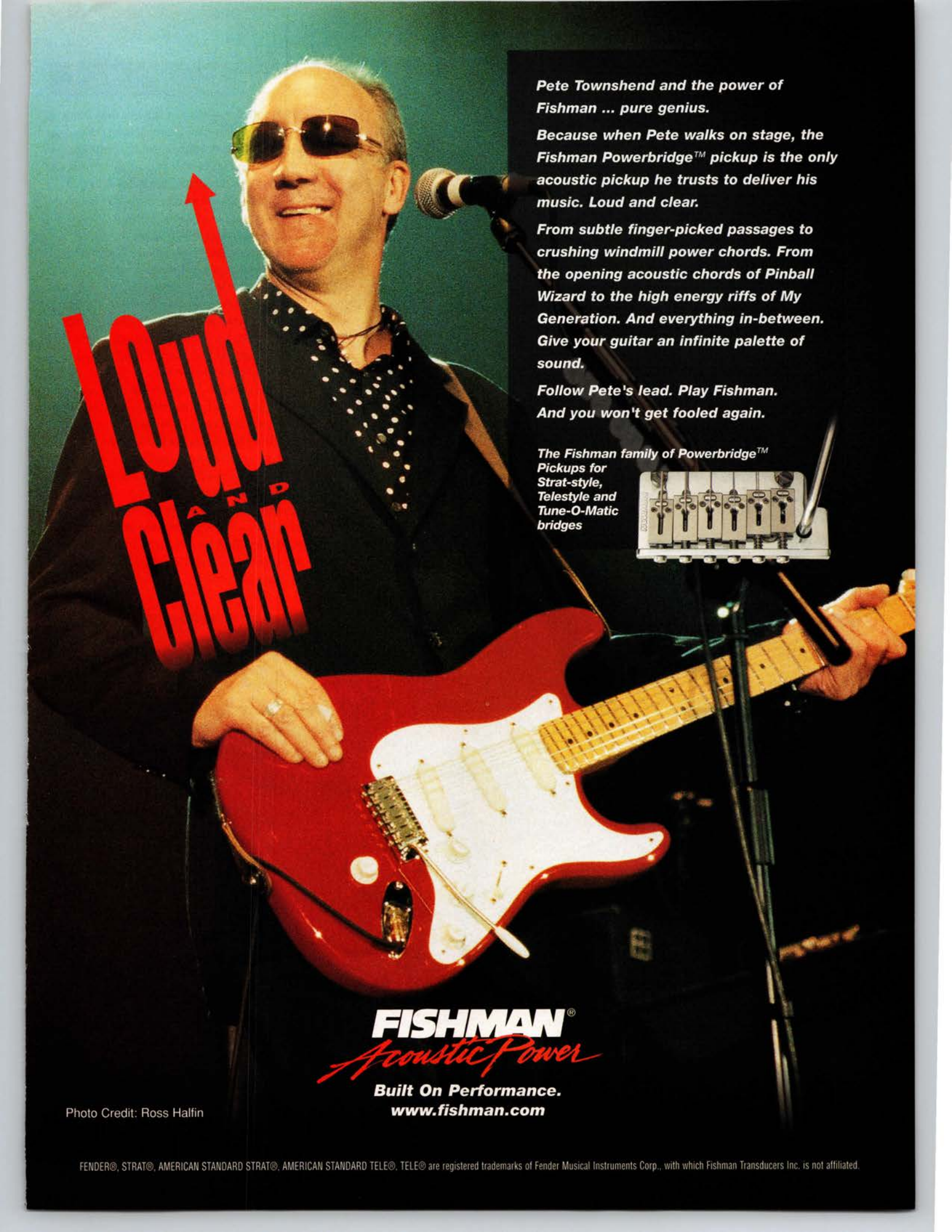
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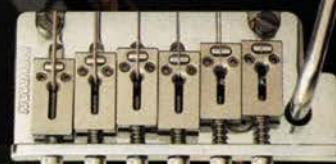
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Slide Savant

Dickey Betts and Warren Haynes were playing in the band, it was amazingly loud. Now that I'm playing with Warren, we have the sound down a bit, but there's still some *serious* air moving! That's why they make foam earplugs. I pull them out when I take a solo, but they shelter me when I'm playing rhythm.

Do you use pedals onstage?

In the last few shows with the Allman Brothers, I tried an old Tube Screamer. But it still sounds better to me when I go straight into the amp and let the tubes do the work.

Where are you headed with your music?

To really lay a mark musically or maybe make a great record—something that leaves a lasting impression—you have to have some continuity. That's the reason we put such time and energy into holding the core of this band together. It's difficult to keep everyone's rent paid and deal with all the madness that goes along with being on the road. But when you develop as a unit over the course of six or seven years, you can accomplish things in the studio that are otherwise impossible. For me, this record is the first time we've captured something unique. We're proud of how it turned out, and now we're going to take this music to audiences around the world.



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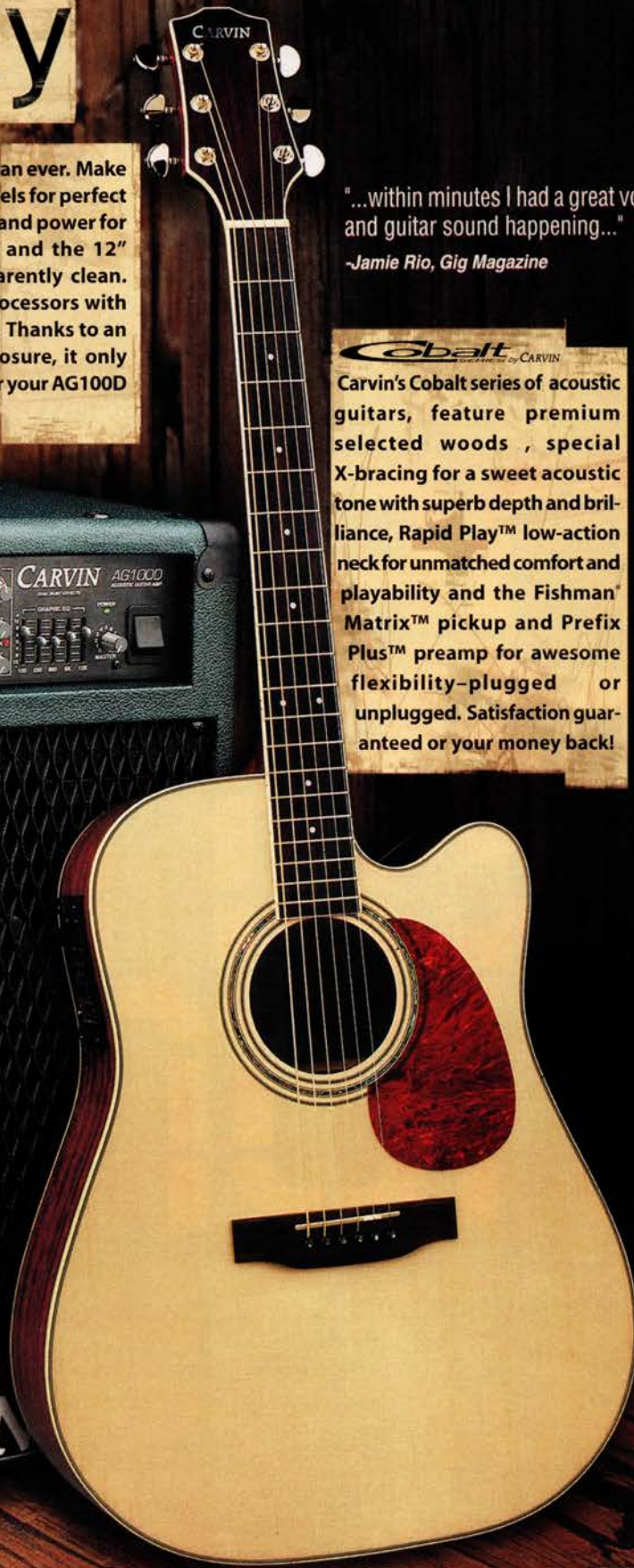
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Cuts the Crap

► As Queens of the Stone Age's guitarist Josh Homme ambles around the photo studio during his *GP* cover shoot, tunes from his band's new album, *Songs for the Deaf* [Interscope], are absolutely blasting. It's definitely hard rock, but there's something deeper going on. Homme's hypnotic riffs and slithering solos are framed by tunes that challenge and >

BY DARRIN FOX PHOTOGRAPH BY HOPE NORTH

über Jamming

against $C\sharp$, and in $Em7$, a major second clangs between the open high E and the fretted D .

Catch of the Day

"I also like to use open strings as notes within a melody," offers Scofield. "Here's my newest open-string lick [plays Ex. 10]. I'm not sure what you call it—it's kind of a joke scale with a 'Japanese restaurant' type of sound—but it's got tons of rub notes. The key is letting

each note ring for as long as possible so that the notes that follow overlap. Arcing your fretting-hand fingers as you play will help."

Know Your Neighbors

"It only takes one or two outside notes to add excitement to a diatonic line," says Scofield. "I think of these notes as *approach tones*—notes from outside the scale that are used to approach neighboring scale tones. For example, if you're soloing over an $Am7-D9$ progression, you *could* confine yourself to the A Dorian mode, which I might do for a while. Eventually, however, I usually

throw in a couple of chromatic notes that sound quite striking against the A -minor background."

Scofield brings this tactic to life by playing Ex. 11, which is based primarily in the A minor pentatonic scale. The phrase starts on beat two of the measure, but waits until beat four to add two delicious approach tones— $E\flat$ and $C\sharp$.

"I like that creepy-crawly stuff," says Scofield as he crams a fistful of approach tones into Ex. 12. This squirrely descent drops you from B to $F\sharp$ without ever stepping off the second string, and it sounds great over the simple $A7-D7$ progression in the background. Despite its many accidentals, this lick is easy to learn once you realize that your 3rd finger simply shifts down a half-step every other note.

"It's really just upper-neighbor/lower-neighbor the whole way down," notes Scofield. "In fact, I've practiced that stuff for years and still do. Here's another simple exercise you can try [plays Ex. 13a]. You're chromatically dropping down the neck using alternating descending and ascending major seconds. Once you've got it down, try expanding the interval to a minor third."

Ex. 10

Modal cascade

$Fm9(maj7, \sharp 11)$

let ring throughout

Ex. 11

$\text{♩} = 60$

Slow funk

$Am7$

$D9$

Ex. 12

$\text{♩} = 60$

Slow funk

$A7$

$D7$

Ex. 13a

Descending major seconds

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über Jamming

In Ex. 5, Scofield sticks entirely to the *B* minor pentatonic shape, generating more tasty fourths in the key of *C* major. Since this descending phrase never tags the tonic, *C*, you may want to strum a *Cmaj7* before you play through it. Otherwise, your ears may be tricked into hearing it as a *B* minor run.

Ax Sense

One of the trickiest things to teach in a guitar lesson—whether in print or in person—is phrasing. Scofield, like many jazz greats, has an uncanny knack for playing relaxed notes that massage the groove by landing slightly behind the beat. No matter how fast the flurry, Scofield never seems to hurry.

One way to improve your phrasing is to consider accents. Even when Scofield is playing sixteenth-notes—that's four pitches per

downbeat—he typically bears down on selected notes, as in Ex. 6, which is another improvised *C* Lydian run. Over a medium-tempo rock or funk groove, try bringing out Ex. 6's four accented notes—two of which are followed by slurs—by picking them harder than the others. In time, this approach will help you learn to *hear* chains of notes and transform mechanical sounding runs into truly melodic statements.

Hops, Skips, and Jumps

Another hallmark of Scofield's solos is the melodic leap. "I like the way wide intervals sound," says Scofield, illustrating with the jagged motif in Ex. 7. It breaks up the *C* Lydian scale with several angular jumps. "This has a dramatically different sound from what you get just traveling up the scale in a more linear fashion."

The Open Road

One way Scofield gets a jam into high gear is by kick-starting it with snarling grips that feature

jangling open strings. "If you play only barre chords, you'll play only in bars," puns Scofield. "Wait, I'm just kidding. Don't print that."

Too late. What Scofield *does* want printed, however, are the two fat grips in Ex. 8, which he employs on "Boozier" from his *A Go Go* album. Test-drive them for yourself and use them to create a funky I-IV loop in *C#*. Start off by staying on each chord for two measures, and dig the ringing sound—the I chord has two open strings, the eighth-position IV chord has one.

"I try to use open notes anytime I can," says Scofield, serving up another sample of open-string comping in Ex. 9. "This is like my progression on 'Jeep on 35' [also from *A Go Go*]. It's got lots of what I call *rub notes*—notes that create minor or major seconds, or sharpened ninths."

In *A9*, the rub note is the open *B*. Energized by Scofield's trademark half-dirty tone, the open string creates a dissonant major second against the *C#*. Similarly, in *D9* an abrasive minor second is created as the open *B* grinds

Ex. 5

Freely *Cmaj7*

Ex. 6

$\text{♩} = 66-80$
w/accents

Cmaj7

Ex. 7

$\text{♩} = 66-80$
Wide intervals

Cmaj7

Ex. 8

(I) *C#7#9,13*
X 3 1 2 0 0

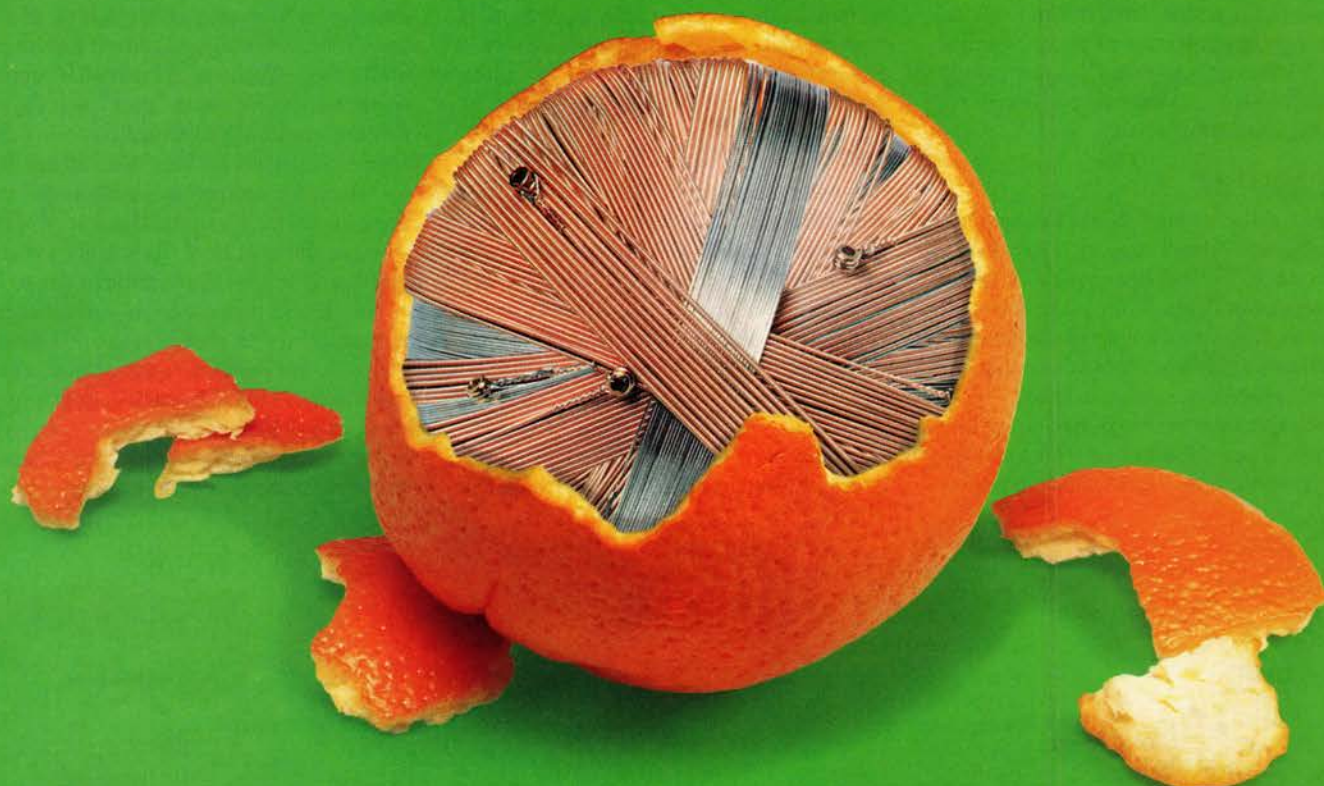
(IV) *F#7#9,13*
X 2 1 1 4 0

Ex. 9

A9 *D13* *Em7*



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über Jamming

angular riffs and melodies.

"I just worry about giving too much importance to a particular lick or a run," says Scofield of his lesson tactics. "I've never been into the 'lick factory' approach to teaching guitar, because a lick or phrase by itself may be cool, but out of context it usually has no meaning. It's what you play before and after the lick—the set-up and the release—that makes it sound fresh."

Scofield should know. Having shared stages and studios with such legends as Miles Davis, Charles Mingus, Chet Baker, Gary Burton, and Billy Cobham, he has learned the art of jamming from the very best. And if there's one thing the New York guitarist is über-enthused to teach, it's how to play transcendent leads that shatter the confines of grids, scales, and other such intellectual approaches to improvising.

"In a way, the whole idea of soloing from a scale is wrong," asserts Scofield. "It's like putting the cart before the horse. A scale may be technically appropriate for a given key, but most great players don't actually use scales to improvise, and jazz musicians never have. Improvisation comes from *melody*, not from scales."

Flying Colors

Strum the chord in Ex. 1. What do you hear? If your ears identify a garden-variety *Cmaj7*, you're certainly not wrong, because that's exactly what the notes spell. What Scofield would like you to hear, however, is a world of melodic possibilities.

"There are ways to take your basic modal jam and add more colors," says Scofield, who rarely limits himself to just the C major (Ionian) scale when he's improvising in the key of C. "There are notes in a major key that aren't defined, which means you can tweak them for new

sounds. For example, why not sharp the 4? It will give your solo an interesting Lydian vibe, which you can also think of as a 'sharped 11' sound."

Scofield demonstrates by playing Ex. 2, which starts with the 2nd finger on the root, C, at the 8th fret. Up until its last note, this run is an innocent *Cmaj7* arpeggio. The enigmatic *F#* that completes the ascent implies *Cmaj7#11*, adding a layer of melodic intrigue that will surely catch people's ears.

The Fourth Dimension

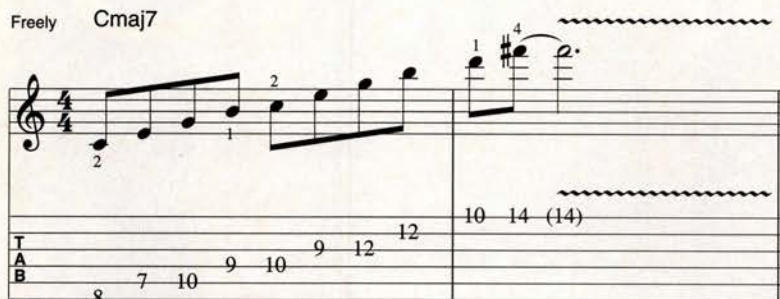
"I also do a lot of stuff with fourths in major keys," reveals Scofield. "They sound cool and they're easy to bring out in the Lydian scale [plays Ex. 3]. See the stacked fourths starting on the third note? *F#* is followed by *B*, then *E*, then *A*, and finally *D*. I love that sound."

Scofield is indeed deriving his fourths from the C Lydian mode, which is simply a C major scale with a raised 4th degree (*F#*). If you know your basic pentatonic shape, however, you'll notice that Ex. 3, aside from its opening note, shares its fingering entirely with the B minor pentatonic scale presented in Ex. 4. In other words, if you can find the root of a major key on the low string, just drop down a half-step (one fret) and play a pentatonic scale. You'll bring out the given key's Lydian mode—not to mention all those glorious fourths—using a simple fingering that you've probably been using since your first guitar lesson. Hip.

Ex. 1



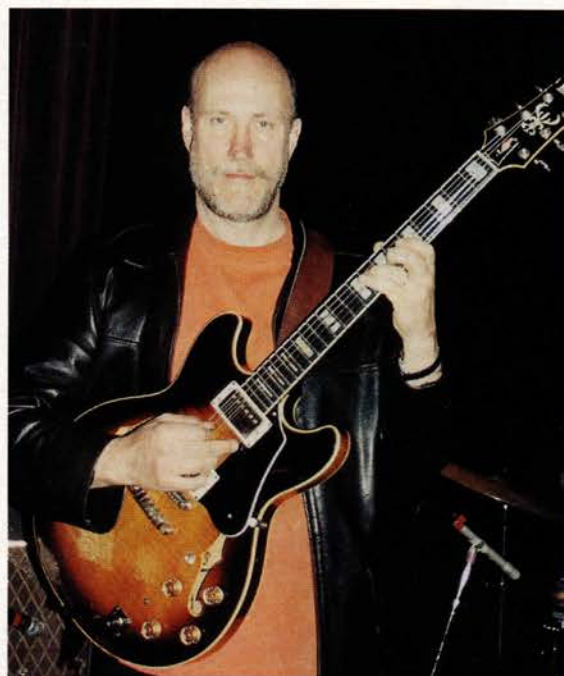
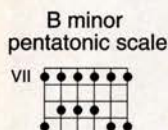
Ex. 2



Ex. 3



Ex. 4



"Sound is what drives my solos, not verbal concepts," says Scofield. "I never think, 'I'm going to use a Lydian Dominant scale and then go up a half-step,' even though that may be exactly what I end up doing."

BY JUDE GOLD

Über JAMMING

John Scofield isn't easy to pin down for a guitar lesson, even if it's with several hundred thousand *GP* readers. Sure, Scofield has been busy touring the world in support of his 28th solo album, *Überjam* [Verve], but that's not the reason he's hesitant to commit to a Master Class. Nor does he resist the idea because he's afraid that people will pirate his sound by decoding his signature style. Actually, as you'll soon find out, Scofield couldn't be more generous when it comes to sharing his

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The Magic Christian

by a local music store, so Christian played an acoustic guitar outfitted with a pickup.

"I was completely knocked out," said Hammond. "I still had to persuade Benny to pay for Charlie's rail fair to Los Angeles, and when he arrived, Benny didn't have time to listen to him properly. So while Benny was eating dinner during a break, I snuck Charlie through the kitchen and had him set up his amp on the bandstand. Benny got up to the bandstand, saw Charlie, and he threw a fit. He counted off 'Rose Room,' probably figuring Charlie didn't know it. If he didn't know it, you would never have guessed it. That tune lasted 47 minutes, and it was the most explosive I've ever heard Benny's crew. However, we had to wait until we got to New York to record the group with Charlie."

Broadbent's biography states that Christian arrived in New York in late 1939 with his style fully formed. At Minton's Playhouse in Harlem—where pioneers such as Billie Holliday, Fats Waller, and Dizzy Gillespie were chipping away at sculpting modern jazz—Christian would mingle and exchange ideas with other musicians at after-hours jams. Still, the electric guitar was a new and scary proposition for Christian's fellow musicians.



“Charlie Christian was the biggest influence on me. The sheer beauty of his lines, and the way he played them, gave people no choice except to take notice. Nobody else could do that then. He had no competition.” —Herb Ellis

"One of our biggest problems as guitarists then was simply getting people used to us playing amplified rhythm behind them," says Les Paul, who often accompanied Christian to Minton's. "In Goodman's band, they would fight with Charlie all the time about being too loud. It's like the old story Barney Kessel used to tell. When Barney asked why he played so loud, Charlie simply said, 'I like to hear myself.'"

By all accounts Christian was a soft-spoken man. But that all went out the window when he played. Christian's sense of swing is unparalleled to this day, and his complex, but always hummable lines exuded a fierce lead-trumpet drive. His playing left an inescapable imprint on modern guitar, and he's the common thread that links Herb Ellis to Bill Frisell, and Wes Mont-

gomery to Pat Metheny. And Christian did all of this in less than three years. He succumbed to tuberculosis on March 2, 1942, at the age of 25. Much like Jimi Hendrix, Christian left a vast record of his art in the short time he was here. It's impossible to imagine the electric guitar in modern music without his contribution.

"Amplifying my instrument has made it possible for me to get a wonderful break," said Christian in his 1939 manifesto. "A few weeks ago, I was working for beans down in Oklahoma and having a tough time playing the way I wanted to play. So take heart all you starving guitarists. I know, as does our small circle, that you play damned fine music. But now you've got the chance to bring that fact to the attention of the world." ■

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The Magic Christian

had guitarist Leonard Ware play an electric solo on "Umbrella Man" during a radio broadcast in 1939.) By then, Christian had purchased a Gibson ES-150 and was using an unknown amplifier.

"I flew out to Oklahoma City to see Charlie on my way to Los Angeles to record Goodman," said the legendary producer John Hammond in the March '82 *GP*. "I wanted to see what all the buzz was about. When I met Charlie, he was wearing a purple shirt and a strange looking tie. He looked like a yokel, but he was a very lovely guy."

Christian reportedly auditioned for Hammond at the Ritz Grill, but *not* with his Gibson ES-150. It had been repossessed for non-payment




>> Here, Goodman (second from left) is holding court with Christian (second from right) and producer John Hammond (left).



“To me, Charlie Christian sounds like the first guitar player. Eddie Lang appeared before him, but you can hear how Lang’s playing is banjo-based with influences of ragtime piano. But with Christian, it’s like, ‘Wow, it sounds like he’s *inventing* the guitar.’ His masterful use of diminished lines was a revelation to me.”

—Jim Campilongo



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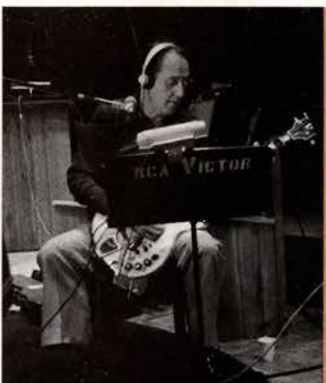
The Magic Christian

Young—his favorite horn player—every time he came through town. It's reported that, at this time, Christian was performing with an acoustic guitar that had a microphone attached to it.

In 1937, guitarist Eddie Durham passed through Oklahoma City. Durham had recorded "Hittin' the Bottle" in 1935 which, according to jazz scribe Leonard Feather, featured the first amplified guitar ever recorded. Christian picked Durham's brain incessantly.

"Charlie asked me to give him some pointers," remembered Durham in the August '79 *GP*. "He wanted to know technical things—like how to hold a pick. So I showed him how to hold it, and I taught him to pick the way I do—all downstrokes. That way, you get a more staccato sound like a horn. I'll never forget the old beat-up acoustic guitar he had. We used to sit in a pool hall, and I would show him things. I never saw a fellow learn so fast, nor have I ever seen anyone rise to the top so quickly. The next thing I knew, Charlie was a star with the Benny Goodman band. If he were around now, *nobody* would be able to touch him."

Benny Goodman was already a star with numerous hits when he started looking for an electric guitarist in the late '30s. (Goodman

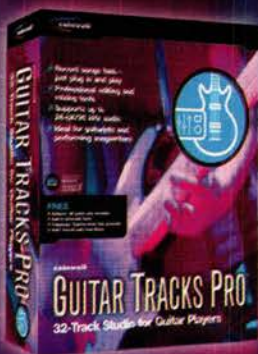


“In 1938, I went out to Tulsa, Oklahoma to see Bob Wills and his Texas Playboys perform. After the set, a bunch of musicians were sitting around talking, and I remember seeing this young black fellow standing around. He came over and asked if I had an extra pick. I gave him

one, and then he asked for my autograph. I asked him if he played. He said 'yes' and began to pick. I'll never forget what I said—'My God, you're *good!*' That was the first time I met Charlie Christian.

"As a guitarist, Charlie was simply the best around. It didn't matter what key a tune was in or anything, because he didn't go by keys—he just heard it and played it. He had a way of getting on one note and driving it right into the ground. I figured if you're going to be great, you've got to play a lot of notes, right? Not Charlie—he'd hit one note and he'd *own* it." —Les Paul

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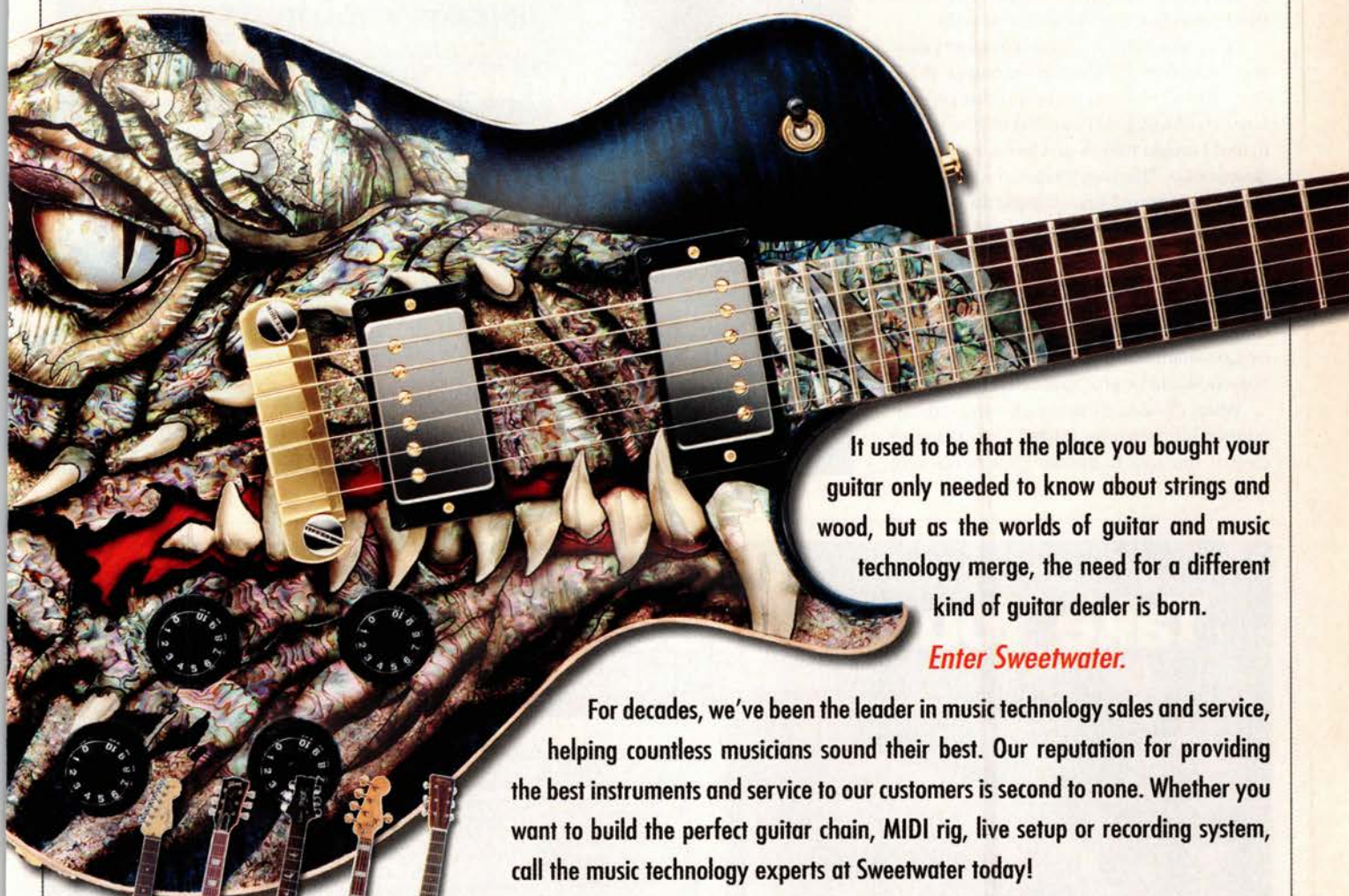


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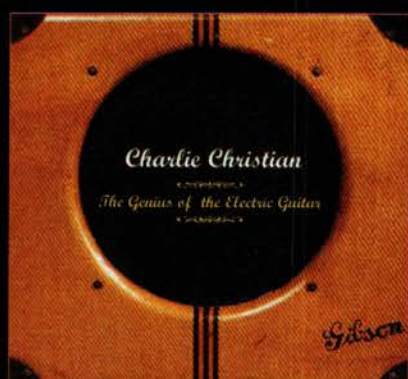
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The Magic Christian

CONTINUED FROM PAGE 76

often than not, when there was a guitar on the bandstand, it was an acoustic archtop, and its job was to chunk out chords—period. In order to change the prevailing attitude, someone had to have a dogged desire to be heard and the chops to back it up. Christian had an abundance of both.



A CHRISTIAN EDUCATION

>> *Charlie Christian: The Genius of the Electric Guitar* contains 17 previously unreleased tracks, as well as 27 cuts never issued in the United States. There's also a marvelous booklet—with an introductory essay by Les Paul—loaded with photos, remembrances, and historical facts. (Not to confuse matters, but a single-CD, best-of-the-box version entitled *The Original Guitar Hero* will be simulatenously released with the box set.)

A real boon for guitarists is the inclusion of multiple takes of some tunes, so you can compare and contrast Christian's various improvisations. Other highlights include a Goodman sextet that features Christian, Count Basie rhythm guitar master Freddie Green, and tenor titan Lester Young, and false starts of the classic "Breakfast Feud," where you can hear Christian working out the twisting riff before they give the tune another crack. Can you say *essential*? —DF

Born in Bonham, Texas on July 29, 1916, Christian was raised in a musical household that undoubtedly helped his rapid development as a guitarist. His father gave him occasional guitar lessons until he passed away in 1926, at which time Christian put the guitar away in favor of a different pastime—baseball. Christian began playing music again in 1928, and he and his brothers often crafted homemade cigar-box guitars. His first public performance

as a guitarist was in 1930, when he sat in with the Don Redman Orchestra at Honey Murphy's club in Oklahoma City. He was 14 years old. According to Peter Broadbent in his wonderful biography *Charlie Christian*, "One can only assume that Christian took his solos by holding his guitar up to a microphone."

Christian continued to make a name for himself in the Southwest music scene over the next few years, and he would study Lester



>> Christian (seated, front row right) is flanked by a few other jazz pioneers: Count Basie at the piano, Lester Young (front left), and Freddie Green (back row, center).



>> Taken in 1939, this photo shows Christian (second from right) leaving Oklahoma City on his way to audition for Benny Goodman.

Charlie Christian's Single-Note Magic

It has been more than 60 years since Charlie Christian proved that a guitar could swing as hard as any other jazz instrument, and many of his timeless phrases still play a key role in jazz guitar's evolving language. Christian digested the altered runs, chromatic lines, and lyrical arpeggios he heard while accompanying horn solos, and skillfully adapted these colorful sounds to the fretboard. When he acquired a Gibson ES-150 and an amp, he could project his leads over the band, and this made him an instant showstopper. A great way to explore Christian's style is to test drive some of his swinging blues licks.

First, try Ex. 1, which shows how Christian often used a 1st-finger slide to raise a $\flat 3$ to a $\sharp 3$ in a given key. In this case, we're in G, and we slide from B \flat up to B \sharp before landing on the tonic. This bebop-approved move appears in many of Christian's licks, and it's

often preceded by a chromatic descent from the 5, as illustrated in the first three notes of Ex. 2. Covering all six strings, Ex. 2 nails the I chord of a G blues and features two descending G6 arpeggios. The first arpeggio begins on bar 1's third beat, and the second occurs an octave lower at the same place in bar 2.

There's another $\flat 3/\sharp 3$ slide in Ex. 3, but this time it relates to C7—the IV chord in our 12-bar blues progression. The move starts on a D \sharp grace note just before beat three (bar 1) and slides up a fret to E. The subsequent descending arpeggio outlines C7.

Finally, Ex. 4 serves up a Christian-inspired turnaround melody for the V-I shift in bars 9-11. Dig the back-cycling melodic seconds that begin on bar 2's third beat. Smooth and buttery, they start over D7 and ease you softly back to G7.

—JUDE GOLD

Ex. 1

Freely



Ex. 2

$\text{♩} = 160-200$
Swing feel



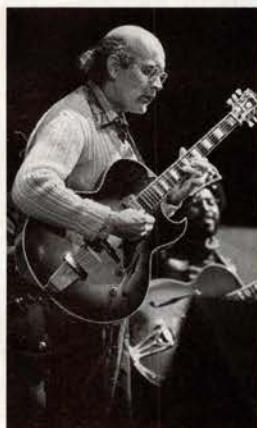
Ex. 3

$\text{♩} = 160-200$
Swing feel



Ex. 4

$\text{♩} = 160-200$
Swing feel



“Charlie Christian was my spiritual awakening. In 1943, I was 13 years old and playing in a group where the clarinet player was a big Benny Goodman fan. One day we went to the record store, and the clerk put on the Goodman tune “Grand Slam” with Charlie on guitar. I remember exactly what I thought when I heard it: “Whatever it is he’s doing, I wish /could do that!” The great thing is, when I hear that record now, I get that same feeling. In fact, that solo changed my life so much I still quote it to this day. Christian’s use of space was remarkable, and he always played melodically—it was as if he was composing on the spot.”

—Jim Hall

The Magic Christian

rhythm going."

When Christian wrote this manifesto (which would later be reprinted in the July '69 issue of *Downbeat*), he was already succeeding in his mission to bring respect to the amplified guitar. But not even Christian himself could have foreseen the sheer *hugeness* of his impact on guitar culture and music. In the lovely new 4-CD box set *Charlie Christian: The Genius of the Electric Guitar* [Columbia/Legacy], Christian's



“Charlie Christian’s contributions to the electric guitar are as big as Thomas Edison’s contributions to the world.” —Barney Kessel

influence is explored through the extensive recordings he made while a member of various Benny Goodman groups.

The electric guitar was still considered

a novelty by the time the 22-year-old Christian joined Goodman’s group in 1939, and many band leaders looked at the electric guitar with skepticism and disdain. More

CONTINUED ON PAGE 78



>> Excuse me while I invent jazz guitar—Christian (seated), Goodman (second from left), and friends blowin’ on the bandstand.



>> This incarnation of Goodman’s group featured Christian (right) and vibes pioneer Lionel Hampton (left).



“I would urge a young player to listen to Christian’s sense of time. He just swung *so hard*, and, for me, that’s what great guitarists do. When he begins a solo, you hear the whole band lift up because he’s moving forward. It’s like Charlie Parker’s playing—not in its note density, but rather in its fierce sense of time and how it propels the band.

“I’ll never forget listening to my father and Tal Farlow playing Christian’s ‘Solo Flight’ backstage at a gig. They both had these huge, beautiful smiles on their faces, and that’s when it hit me how big of an effect Christian had on jazz guitar. ‘Solo Flight’ was like the gospel.” —John Pizzarelli

By Darrin Fox

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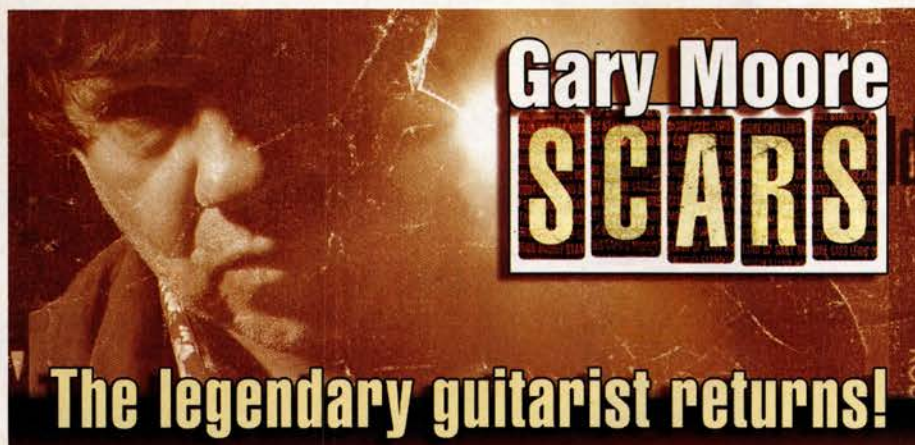
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If records were made where you had to play something once, and that was the only chance you had, a lot of people wouldn't make it these days. Players are too obsessed with how they "look" on a record—"Oh no, I look wrong in that light." One reason I love producing records is that I can tell a musician, "You know what? That light looks *good* on you, man!"

So you're not someone who uses Pro Tools to devise perfect performances?

Pro Tools is fine. But when it's used to fix every little thing, the engineer or producer is basically saying your nuances aren't good enough—and your *character* is in those nuances. I view the studio as a place where you get multiple takes to do it right once, rather than an editing facility where you can cut and paste multiple takes to construct a single part. Perfection is something to strive for, not something to expect or achieve. I mean, this is rock and roll—if you achieve perfection, God help you!



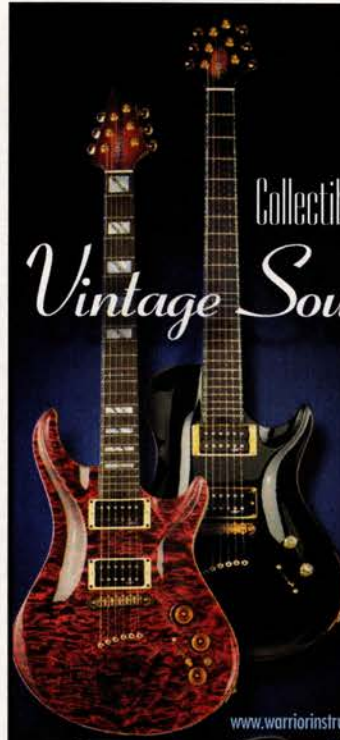
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"The Sky is Falling" is a perfect example of your pop melodic sense within the context of an extremely heavy tune. I can almost hear you writing that song while strumming an acoustic guitar.

Well, even though the tune *did* start out like that, it was necessary for me to filter that side of it out. To be totally honest, I'm scared of that sort of pop style. Music is delivery, and I choose to deliver it differently. In Kyuss, I wrote pop melodies and guitar parts, and I tried to understand the essentials of pop music. Then I'd

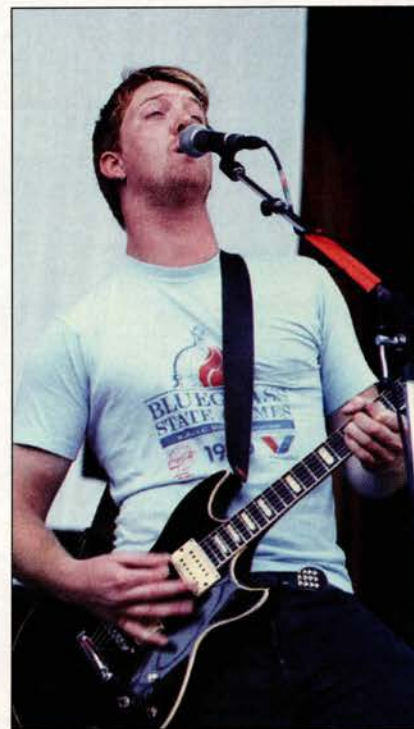
break them down and destroy them.

Your albums have an uncanny knack for making every instrument in the mix absolutely vital.

I want every piece of the music to be something you could solo on a mixing board and go, "Yeah!" Every background vocal and every tambourine hit should come in real loud. I want those things to be heard—that's why they're *there*.

You've worked with Chris Goss in some capacity on nearly every record you've made. How do you guys work so well together?

Our personal feelings never get in the way. When we work on music, it's strangely emotionless. Nobody ever says, "I worked on that



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idea for two weeks, so we *have* to put it on the record." By not taking the process so seriously, we're able to take it *very* seriously.

What has been the biggest advancement in your guitar playing since the Kyuss days?

When I soloed back then, it was like carpet bombing. Now I send one missile in for a direct hit.

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were done. But he was able to take the direction we gave him and make *more* out of it. One thing we told him was to play the drums like he would a guitar—to play *hooks*. Dave is such a great musician that he understood that.

Another thing was that Dave hadn't played drums on a record since Nirvana, and *that* was about holding back. So I asked him, "What if no one restricted you to a punk/pop thing?" He played like a drummer with something to prove, and he proved it.

What is your writing process?

I write around drums. The beats write the music to me—I just start twisting riffs around them.

Your songwriting is definitely riff-oriented.

How do you fashion your riffs into tunes?

I look at song construction in tiers. You need a primary hook, a secondary hook to back it up, and then, if you need it, a third hook. That way, everything is focused on two or three hooks, and they *have* to be good. You don't want too many things happening. If you have another cool part, take it away. Make a new song out of it. Just because it's a cool idea, doesn't mean it needs to be there.

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SOUND BY NAMING
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on that one percent. Even if you sucked, as long as you sounded like yourself, it was okay.

Kyuss was one of the first bands that tuned down really low.

I've been tuning the guitar to C since those days. In the beginning of Kyuss, however, we went even lower.

Were you ever tempted by the 7-string craze?

Never. I have a love for things that are classic, and, to me, the guitar is classic. I don't think the guitar needs to be perfected or reinvented. Plus, I'm not reinventing the wheel—I'm making the wheel do what it's not supposed to do. I'd rather take what's conventional and mess it up. The 7-string thing also represents the easy way to do what I took the hard way to do.

Why have you always been so reluctant to talk about your gear?

I've been working on a sound since I was a kid, and I've worked hard to make it as original as possible. There's no way I would just give it away. But for people who really want to know, I'll point them in the general direction.

Which direction is that?

I've played Ampeg stuff forever because they make killer bass gear, but when they ventured into guitar stuff, I feel they made it from the wrong angle. I like a sound that hugs you like a warm, fuzzy blanket. A warm, fuzzy, electric blanket. As far as my guitar goes, though, you probably won't find another one. It's an extremely rare Ovation electric.

And that's the guitar you've used for pretty much everything you've ever recorded?

Yup. In Kyuss all I used was the neck pickup—on every single note of every single album. At one point, I almost glued the switch in the rhythm position. I never used the treble pickup until I was 22 years old. The first time I wanted to try the bridge position, I had to spray the switch with WD-40 because it wouldn't move.

You pick on top of the fretboard a lot. Why?

I like the smoothness you get from playing up there. When you need James Bond, head to the back of your guitar. But when you want *woomph*, don't even get close to the bridge.

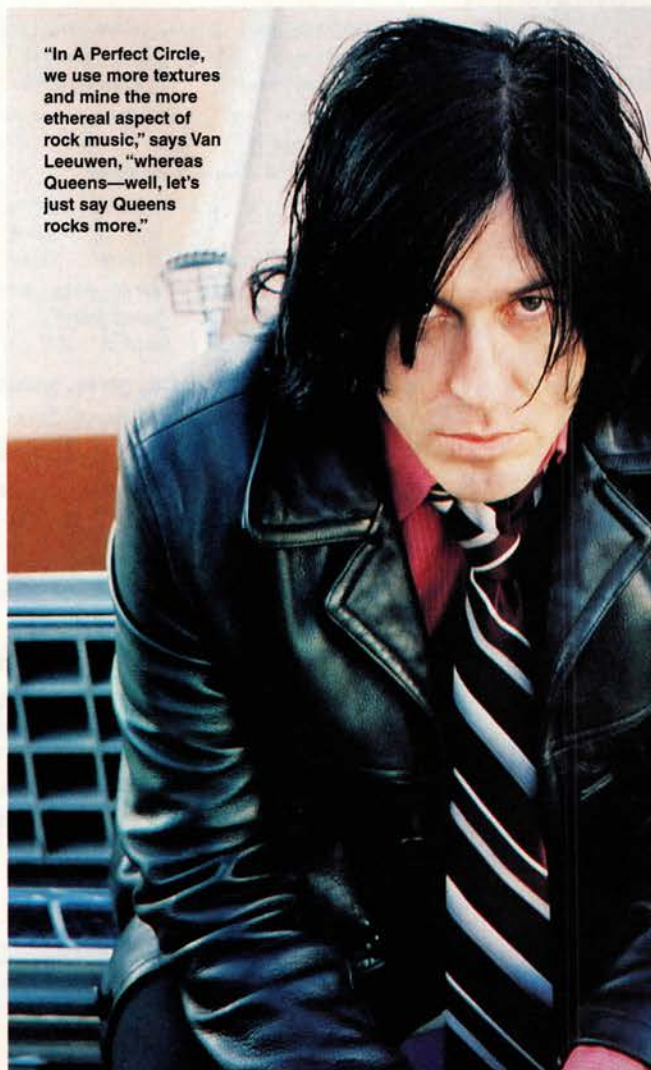
How did Dave Grohl join the sessions for the new album?

Our drummer, Gene Trautman, had a scheduling conflict so I called Dave. I think he jumped at the opportunity because he wanted to *not* write music and concentrate on playing drums.

Did you give him direction, or did he make up his own parts?

When Dave came in, all the arrangements

"In A Perfect Circle, we use more textures and mine the more ethereal aspect of rock music," says Van Leeuwen, "whereas Queens—well, let's just say Queens rocks more."



THE COLORIST: TROY VAN LEEUWEN

► Although his main band, a Perfect Circle, is on hiatus, guitarist Troy Van Leeuwen is staying busy. He has appeared on remix projects for Limp Bizkit, Depeche Mode, and Korn, and he's currently acting as a sonic utility man on the road with Queens of the Stone Age. —DF

"Josh called me two weeks before the start of their tour and assumed I'd be able to play guitar and lap steel and electric piano," says Van Leeuwen. "I'd never played lap steel before, but because we use it more for weird sounds and textures, it wasn't too scary to dive in. I play a Chandler lap steel tuned to open E, and I run it through an Ernie Ball volume pedal, an MXR Distortion+, a Boss reverb, and a Way Huge Aqua Puss delay.

"I'm only using two guitars: a Gibson Les Paul in standard tuning, and a Gibson ES-135 tuned down to C. Both are outfitted with Seymour Duncan Custom humbuckers. I plug the guitars and the lap steel into a rig that's identical to Josh's 'secret' setup, although I use more processing than he does. I control a Boss overdrive, a Lexicon Vortex, and a DigiTech Double Play chorus/delay via a Digital Music Ground Control loop switcher. The only other effect I use is a DigiTech Whammy for low-octave parts."

POWER

Photography by Andrew MacNaughtan



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rhythmically deliberate, heavy brand of riff-rock that owes as much to Devo and Can as it does to Black Sabbath and Blue Cheer. And although the down-to-earth Homme can sometimes come across as an *anti*-guitar hero, he displays formidable soloing chops, a singular rhythm style, and a penchant for dissonance.

Do you view Songs for the Deaf as a continuation of the previous two Queens records?

Yes. The first record emphasized a small part of Kyuss—the robotic rhythms. On *Rated R*, we fanned out the music with things like trippier background vocals and arrangements. On *Songs for the Deaf*, we combined all those elements.

Each tune sounds distinctly different on each record, and yet the albums are amazingly cohesive.

When you have a sound that's yours, you can move around to different musical areas, and that sound unifies everything.

Your playing manages to ride that line between punk and metal.

I think that comes from being heavily into Black Flag's Greg Ginn. His style can be misconstrued as metal—which, unfortunately, is a style that started focusing on technique way too much. Ginn's thing is much more jazzy, bizarre, and atonal. In a way, I guess his playing is avant-garde, but it's also way too bonehead. Avant-garde is the knowledge that you're messing with somebody. My playing is definitely bonehead.

But you display a lot more discipline in your playing than a lot of punk guys. Didn't you ever focus on technique growing up?

No. There's something inherent in playing the guitar that, if you go searching for technical excellence, you never get anything *but* technical excellence. You lose everything that's cool about your playing. Look at Malcolm Young. Do you have any idea how much discipline it takes to be Malcolm Young? He knows so much, and he can do so much more, but he doesn't play that way on *purpose*. Anyone can play hot leads for days, but try *not* doing it and see how bad-ass you are.

Do you think your music sounds so original because you grew up in the desert?

Totally. The music scene I come from is extremely die-hard about originality. Everyone thinks they're snowflakes—that they're all different—but 99 percent of what we are is identical, and that's how we identify with each other as human beings. But there's that one percent that's different, and our scene focused

"When Kyuss came out, all the metal records sounded very uptight," says Chris Goss. "Kyuss' sound was fluid with a lava-like swing to it."



THE PROTECTOR: CHRIS GOSS

► "Chris Goss was our shield back in the Kyuss days," says Homme. "At the time, a lot of record companies and producers were courting the band, but Chris assured us we'd hit tape the way we actually sounded. He kept that promise, so there's a lot of trust there."

That trust has led to an amazingly fruitful relationship. Goss not only produced Kyuss, but also Queens of the Stone Age's *Rated R*, and he plays guitar and sings background vocals on *Songs for the Deaf*. In addition, Homme and Goss are always inviting one another to appear on projects.

"Josh and I have been working together for about 12 years now," says Goss. "We used to be neighbors in the desert. We would hang out, play guitar, and listen to a lot of music. When I heard Kyuss, I was afraid someone would get a hold of them and try to change their sound. Too many times, when a band has something special, it gets killed. Because Kyuss tuned down to C, the strings were flapping and going out of tune, but was *why* they sounded so big. If anyone tried to tighten up that sound, it would have ruined the whole thing. It was simply a matter of leaving it alone."

—DF

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entertain, the album's stark production underscores the music's heaviness, and some clever rhythmic hooks are pounded home by a stellar guest artist—former Nirvana drummer and current Foo Fighter frontman Dave Grohl. Everything about Homme's music is personal, original, and *huge*.

To get a fix on this singular artist, let's roll back the clock to 1990. In the barren landscape that is Palm Desert, California, Homme and a group of fellow desert kids form Kyuss. Although the band never became a household name, Kyuss was hugely influential to a generation of musicians that were not only tired of hard rock's propensity for style over substance, they were *offended* by it. Kyuss' sound was heavier, trippier, and more aggressive than any of its contemporaries, but the group disbanded after four albums, and Homme did everything from going back to college to touring with Seattle stalwarts, Screaming Trees.

In 1997, he concocted Queens of the Stone Age—a collective that has pulled in former Kyuss members, as well as a *Who's Who* of left-of-center musicians. For Queens, Homme pared down Kyuss's overwhelming sonic assault to what he refers to as "robot rock"—a

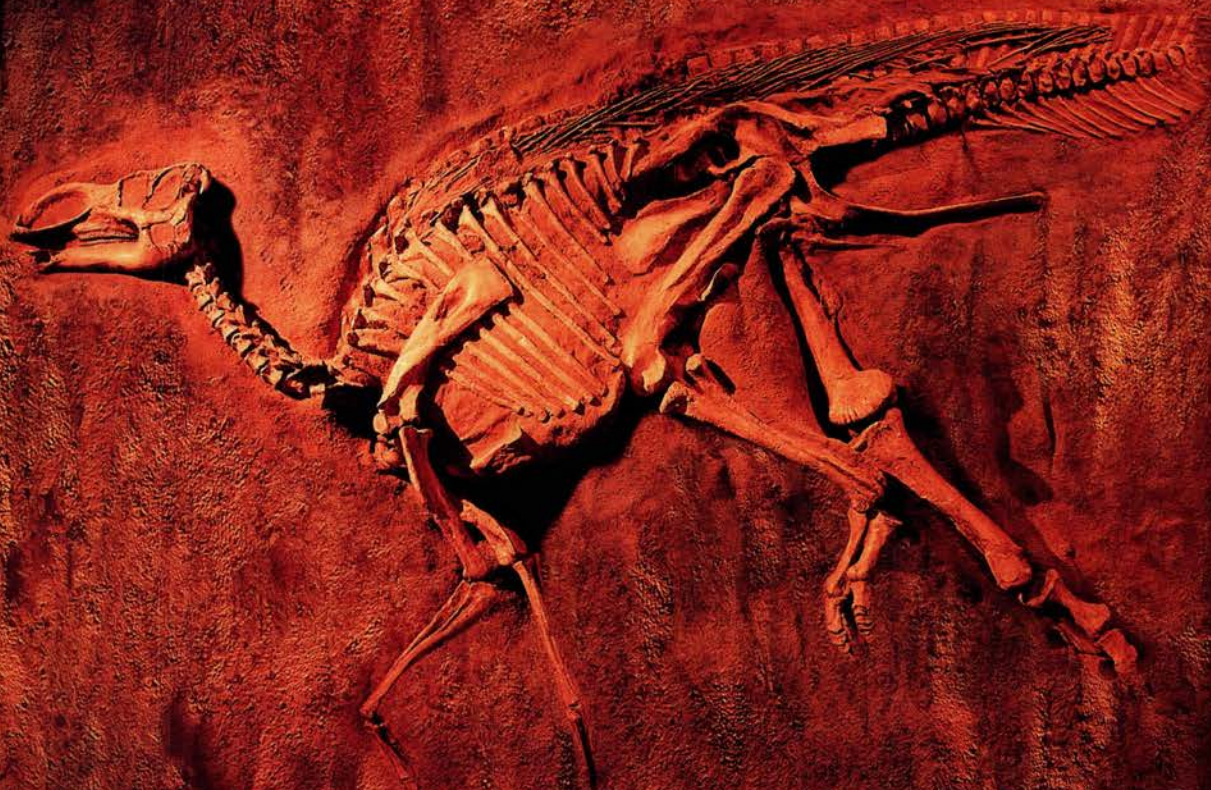
"TO ME, GOOD
GUITAR PLAY-
ING IS ABOUT
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WRONG."

"I'm hugely influenced by the Stooges," says Homme (right, seated with Queens bassist Nick Oliveri). "They were like Chuck Berry on massive amounts of pills."



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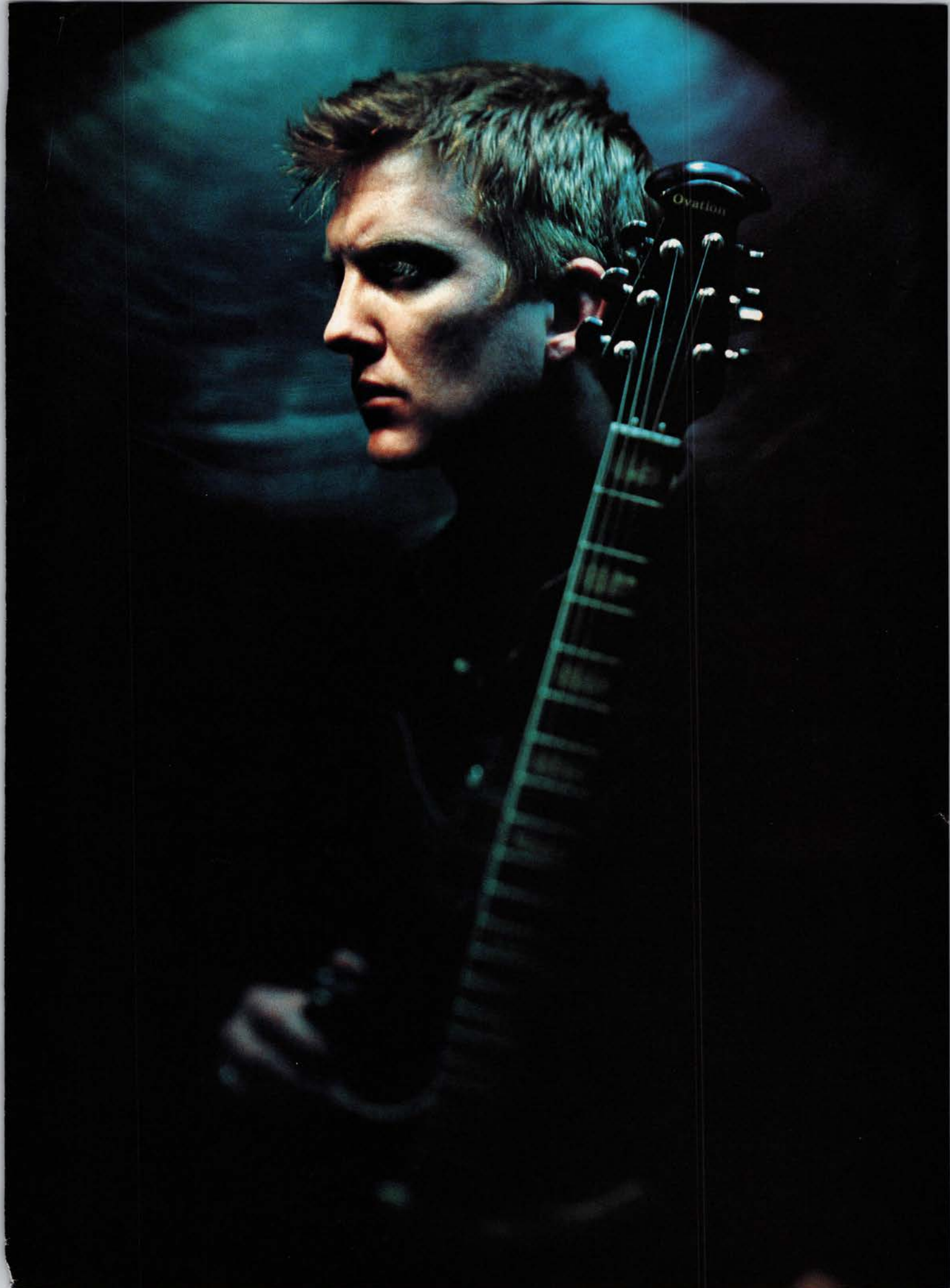
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über Jamming

Another useful Scofield workout is stacking fifths, as in Ex. 13b. These wide intervals are alluring to the ears and fun for the fingers, and they may help to inspire that elusive *intervallic* sound in your solos. "The best part about these exercises is that once you learn them, they become useful lines for improvisation," notes Scofield.

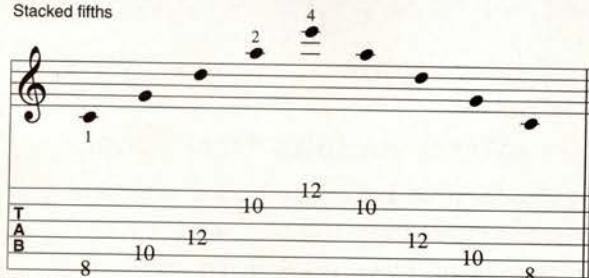
Devilish Diads

"One way to energize a diatonic melody is to harmonize it with lower, held notes," says Scofield. "You're basically just creating interesting intervals." The result can be a toothy texture such as the one in Ex. 14, which is similar to the passages Scofield employs toward the end of *Überjam's* techno-inflected title track. The background groove is a fast C7 vamp, and if you play just the example's upper voice, you'll hear a straightforward Mixolydian melody that suits the harmony perfectly. Add the lower pitches (nearly all of which are lengthy half-notes) and suddenly this lick snarls, as a savory dissonance is created by several arrogantly non-diatonic intervals. For extra zest, add a sprig of vibrato each time there is a half-note in the upper voice.

Stepping Out

"One thing people always ask me is 'How do you play *outside*?' " says Scofield. "I have no idea how to teach that, but when I was discussing this with our bass player, Jesse Murphy, he said, 'Tell them to go cliff diving.' In other words, when you're jamming, you have to take risks if you want to find new sounds. Things should take a musical shape in your mind. Once you get fluid in one thing, experiment with it, add other stuff to it, and pretty soon it will all become part of your vocabulary." ■

Ex. 13b
Stacked fifths



Ex. 14

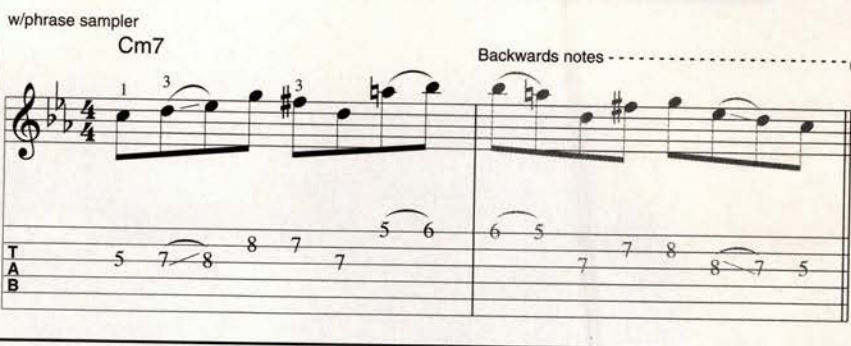
♩ = 138
Fast funk



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"Often, like on the song 'Überjam,' I'll play a line and then use the Boomerang to play it backwards in real time so it comes out like it's part of the phrase," says Scofield, demonstrating in the musical example below. "The first half is what I actually play. The notes in the second half sound cool because they are all backwards and have reversed attacks, yet still are in time with the groove." —JG



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GUEST GURU

Rick Vito's Jump-Jivin' Blues

BY ANDY ELLIS



"IN THE '60S, GUITAR

heroes like Eric Clapton and Michael Bloomfield embraced the rough-and-tumble sound of Chicago blues," says slide wiz and jump swing guru Rick Vito.

"They were turned on by B.B. King, Otis Rush, and Buddy Guy, all of whom built their styles around string-bending and vibrato—the sound most people associate with electric blues guitar. But if you go back a little further to Charlie Chris-

tian, you'll discover a different kind of electric blues—one that uses passing tones and colorful arpeggios to create a more uptown vibe."

Although Vito is well known as the rock guitar extraordinaire who backed such headliners as Fleet-

wood Mac, Jackson Browne, and Bob Seger throughout the '80s and '90s, in recent years Vito has been fascinated with the sophisticated flavors found in vintage swing blues. "One way to inject cool passing tones into your lines is to arpeggiate minor-7th chords over standard blues changes," offers Vito. "For example, you can play this line [plays Ex. 1] over E9, D9, and A6. It's a V-IV-I move in the key of A. Over E9, we arpeggiate C#m7 and Cm7. Over D9, arpeggiate Bm7 before sliding into a D9 arpeggio—and ultimately nailing A6's root."

Notice how the individual arpeggios alternate between ascending and descending patterns, while the overall minor-7th motion (C#m7, Cm7, Bm7) drops in half-steps. Clever. "To make this work," continues Vito, "you have to play with a swing feel—the dominant rhythm of the '30s and '40s. During that era, musicians laced their blues lines with chromatic passing tones, like this [plays Ex. 2]. You'd hear this in Dixieland from New Orleans, Hot Club swing from Paris, and big band dance music from Harlem. It was universal."

In the first two beats, ascending notes (C, C#, D, D#, and E) provide the chromatic color. While holding a high-A pedal tone in bar 2, we mimic the previous move an octave lower by descending chromatically from E to C#. "Though they sound impressive," adds Vito, "such double-stop licks aren't hard to play."

Jump blues players tend to emphasize the 3 and 6 against the I chord, rather than the b3 and b7 that are so beloved by Chicago

Ex. 1

♩ = 108-138
Swing feel

(V) E9 (IV) D9 (I) A6

Ex. 2

♩ = 108-138
Swing feel

(I) A6 (IV) D9 (I) A6

Ex. 3

♩ = 108-138
Swing feel

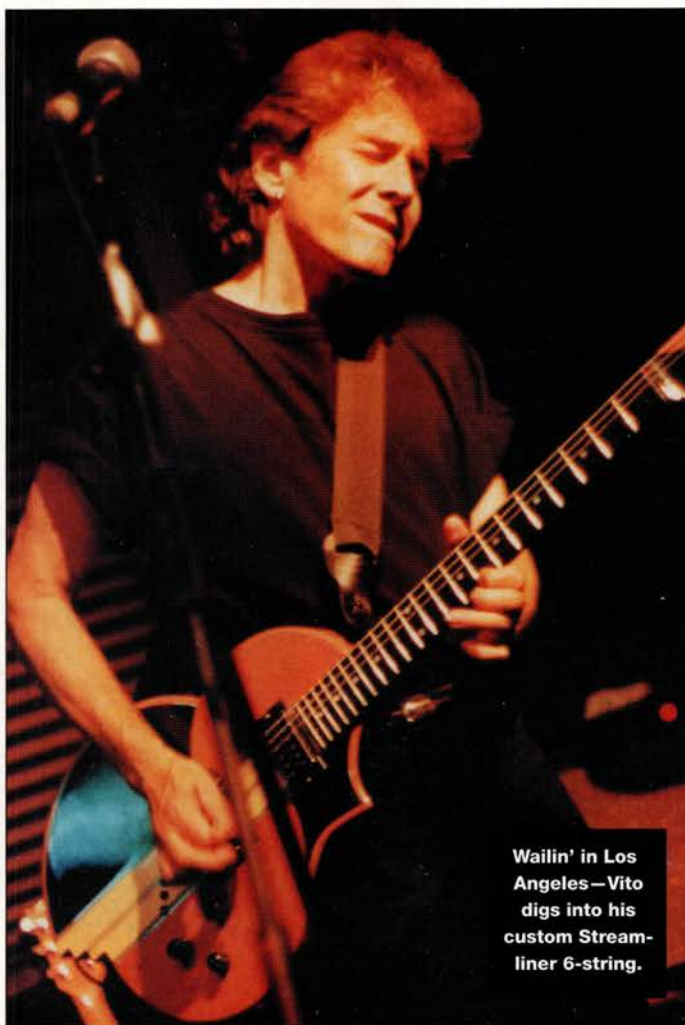
(I) A6 (IV) D9

bluesmen. "That's because swing players aren't relying on the minor pentatonic scale," explains Vito. "Instead, the deal is to work with the chord tones that change from measure to measure. In a classic double-stop lick like this [plays Ex. 3], you're first leaning on C#, the 3 of A6, and then shifting to C#, the ♭7 of D9. You'll find swing players hit the ♭7 more on the IV and V, rather than the I. Blues guitarists like Christian and Lonnie Johnson really knew their harmony, so it was easy for them to think their way *melodically* through chord changes."

Vito offers Ex. 4 to illustrate this point: In this lick, both the E9 and D9 phrases feature a sweet balance of interval jumps and stepwise motion. "Once you start *hearing* lines like this, your fingers will find them on the fretboard. The key is to practice arpeggios."

To hear how these ideas come alive in the right harmonic context, try recording a simple accompaniment using the swing-approved grips in Ex. 5. Then, over your new rhythm track, spin your own variations on Vito's saucy lines.

To track Rick Vito's tour dates and learn more about his new CD, *Crazy Cool*, click to rickvito.com. ▶



Wailin' in Los Angeles—Vito digs into his custom Streamliner 6-string.

Ex. 4

♩ = 108-138
Swing feel

(V) E9 (IV) D9 (I) A6

Ex. 5

(I) A6 (IV) D7 (V) E7

5 6 3 5 3 7 5 3 7

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HAND JIVE

When chonking out swing changes à la Freddie Green, Vito arches his wrist, opens his picking grip, and strums near the neck pickup using a forearm-generated snapping motion (Fig. 1). For lead work, he rests his palm on the saddles and picks closer to the bridge pickup (Fig. 2). In this position, Vito uses wrist motion to pluck the strings. Vito often wraps his thumb around the fretboard to grab sixth-string bass notes (Fig. 3).—AE



Fig. 1

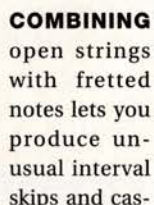


Fig. 2



Fig. 3

BY STEVE TROVATO



- Use a clean tone with lots of treble and a little reverb.
- Enhance the shimmer by adding a touch of chorus.
- Arch your fingers, keeping them perpendicular to the fretboard so the strings can ring freely against each other.
- Pluck all open strings with your middle finger, *m*.
- Maintain even dynamics by equalizing your pick and finger attacks. Try growing your picking-hand nails approximately



G or Em

Ex. 2

98 GUITAR PLAYER OCTOBER 2002

$\frac{1}{8}$ " and strengthening them with clear nail polish.

- Angle your picking wrist slightly downward so your fingers pull straight up on the strings.

Ex. 1 uses a G major pentatonic scale and sounds great as a country tag or ending in either G major or E minor. Begin picking with your middle finger and maintain an al-

ternating finger/pick pattern, except for notes 4 and 5, which are both plucked with *m*.


Ex. 2 is a II-V-I in C played over Dm, G7, C. Again, start with *m* and alternate with the flatpick. Note that there are three hammers. On beat two of bar 4, use your ring finger, *a*, to pluck high B. Pop that last pedal-steel bend

with pick, *m*, and *a*.

Ex. 3, which comes courtesy of fusion great Don Mock, outlines an E7#9 chord. The lick works against a static E7 chord, as well as over an E7-A (or Am) shift. Start with the pick and alternate with *m*.


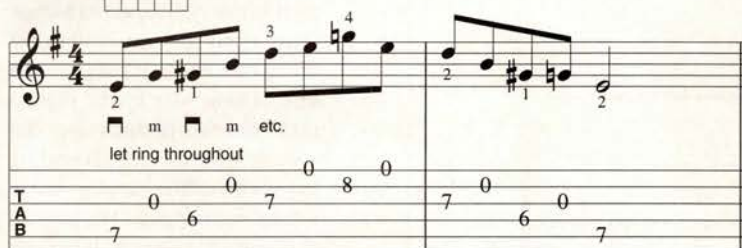
I discovered Ex. 4's B harmonic minor run by accident one day when I fumbled Ex. 1.

Use an alternating hybrid picking approach, leading with *m*. Pluck notes 4 and 5.

A guitar instructor at the University of Southern California, Steve Trovato has a smokin' new disc called *About Time...* available at stevetrovato.com. This Trovato column ran in the Feb. '95 GP. 

Ex. 3

E7#9

let ring throughout



Ex. 4

F#7



let ring throughout

Bm

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Fourths, Fifths, Flash!

BY JEAN-MARC BELKADI



PERFECT FOURTHS
are easy to find on the guitar. Just strum the

open strings in standard tuning and you'll hear several fourths. Perfect fifths, too, aren't hard to spot.

Bang on an open-position *E* chord, and you'll find one between the two lowest strings. Ironically,

though these simple intervals sound cool and are right at our fingertips, few guitarists know how to incorporate them into their solos.

However, hotshots like Joe Diorio and Rodney Jones—perhaps inspired by intrepid jazz pioneers such as John Coltrane and McCoy Tyner—play spectacular lines like the one in Ex. 1. Starting on the *and* of beat four in the pickup measure, this pattern uses descending fifths and ascending fourths to surf the *F* major scale in a dazzling manner. (The pattern also works in *D* minor.) If you can play just the first six notes, you've got this lick nailed. To complete it, just repeat the same fingering three frets down, starting with the 4th finger at the twelfth position. Voilà!

Fuse the catchy riff from "Message in a Bottle" by the Police with the exhilarating head to Eddie Harris' modal classic, "Freedom Jazz Dance," and you might get Ex. 2. It introduces two new fingering shapes for rising and falling fourths and fifths. Try these moves over the *Am11* chord shown here, or in the keys of *E* minor or *C* major.

Finally, see if you can integrate all three of these fingerings into a solo. In Ex. 3, the 12 pitches that cover the first three beats twice employ the six-note shape we learned in Ex. 1, while the rest of the example uses grips from Ex. 2. The amazing thing is how angular, adventurous, and "outside" all of these diatonic licks sound—they add wild colors, yet never step out of their respective keys.

Check out G.I.T. instructor Jean-Marc Belkadi and his new book, *Slap & Pop Technique for Guitar* [Hal Leonard] on the web at home.earthlink.net/~mcb1.

Ex. 1

Fmaj7

♩ = 66-100

Ex. 2

Am11

♩ = 66-100

Ex. 3

Cadd9

♩ = 66-100

That Cool Disco Chord

BY JUDE GOLD



ONLY TWO THINGS

go together better than a mirror ball and a dance floor: a booty-shakin' disco groove and the minor-11th grip in Ex. 1. This vibrant voicing made its way from vintage James Brown vamps onto hit singles by '70s chart-

toppers such as KC and the Sunshine Band, A Taste of Honey, and Average White Band. You'll also hear the chord on early-'80s Prince and Michael Jackson albums, sometimes shifted three frets down, where it implies D6/9.

Like most spices, this distinc-

tive form of the minor 11 is tastiest in small doses. Try throwing it in every other measure, juxtaposing it against a funky two-note riff, such as the C-D tenor line that drives Ex. 2. Jump up to the minor-11th chord at the end of bar 2, start the loop all over again, and dance

fever is sure to spread. To keep the groove strong throughout, make sure you really *feel* every sixteenth-note pulse, including the ones that aren't played. A phase shifter or rotary-speaker simulator will help this lick come alive. It also helps if you're just plain *funky*. ■

Ex. 1

Freely Dm11



Ex. 2

♩ = 120

Super funky Dm7



TIPS JAR • EDDIE VAN HALEN



IF YOU KNOW WHERE TO TAP, AN ORDINARY blues bend can scream in bright harmonics that are an octave, an octave plus a fifth, and two octaves above the bend's fretted pitch. But first, make sure you know *how* to tap harmonics.

"I get harmonics by holding a note with my fretting-hand finger while I tap my right index finger exactly 12 frets up," says Eddie Van Halen, who demonstrated the approach on an Am chord in

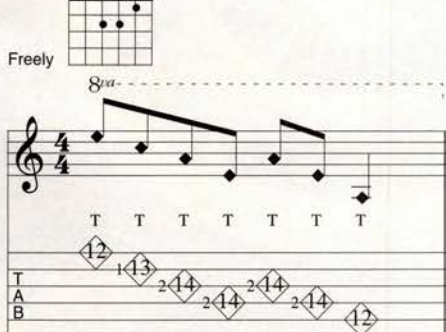
the July '84 GP (Ex. 1). "Tap directly on the fret and remove your tapping finger quickly. This brings out the harmonic *plus* the lower note."

To apply tapped harmonics to a bend, try the Van Halen-approved move in Ex. 2. Start by bending D up to E, holding the bend while you tap harmonics at the 19th, 14th, and 12th frets. When you release the bend you'll be left with a harmonic two octaves above the original D.

Ex. 1

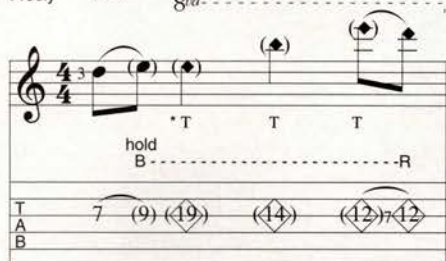
Am

X 0 2 3 1 0

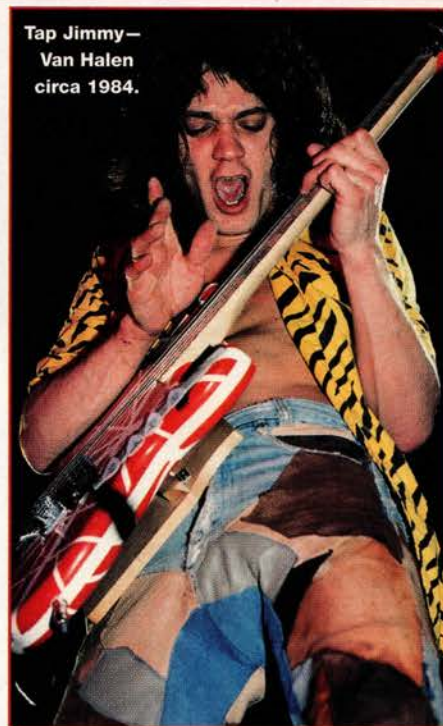


Ex. 2

Freely Am



* Tap harmonics at indicated frets while holding bend.



Tap Jimmy—
Van Halen
circa 1984.



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AUDIO



Various Artists

The Acoustic Folk Box

If you've ever thrilled to the sound of modal melodies, DADGAD tuning, vigorous flailing, or even spacey ambient textures, you'll be captivated with *The Acoustic Folk Box*—a superb collection of music from the British Isles. Presented with an informative, lavishly illustrated booklet, this four-CD set spans the late-'50s to the present, and includes traditional songs as well as offerings from great players who were inspired by this rich tradition, but sought to stretch its boundaries.

Guitar plays a huge role in these 85 tracks: We hear the early pioneers—Davy Graham (who birthed DADGAD tuning in an effort to emulate the droning intervals of Scottish bagpipes), Bert Jansch, Martin Carthy, and John Renbourn—as well as such modern masters as Richard Thompson, Martin Simpson, and Dick Gaughan. And there are some surprises: Discovering fingerpicker Nic Jones, whose career was cut short by a debilitating auto accident, is like stumbling onto buried treasure. In the early '70s,

he built an accompaniment style based on snapping and flailing strings that still sounds fresh.

It's remarkable how different these players sound from equally gifted American folk guitarists. The reason is simple: Instead of drawing from blues and jazz—the lifeblood of so much American music—the Brits reflect the keening sounds of fiddle and pipes from Scotland, Ireland, Wales, and England. Even on the 6-string, the ornamentation, rhythms, and phrasing of these ancient instruments come through loud and clear.

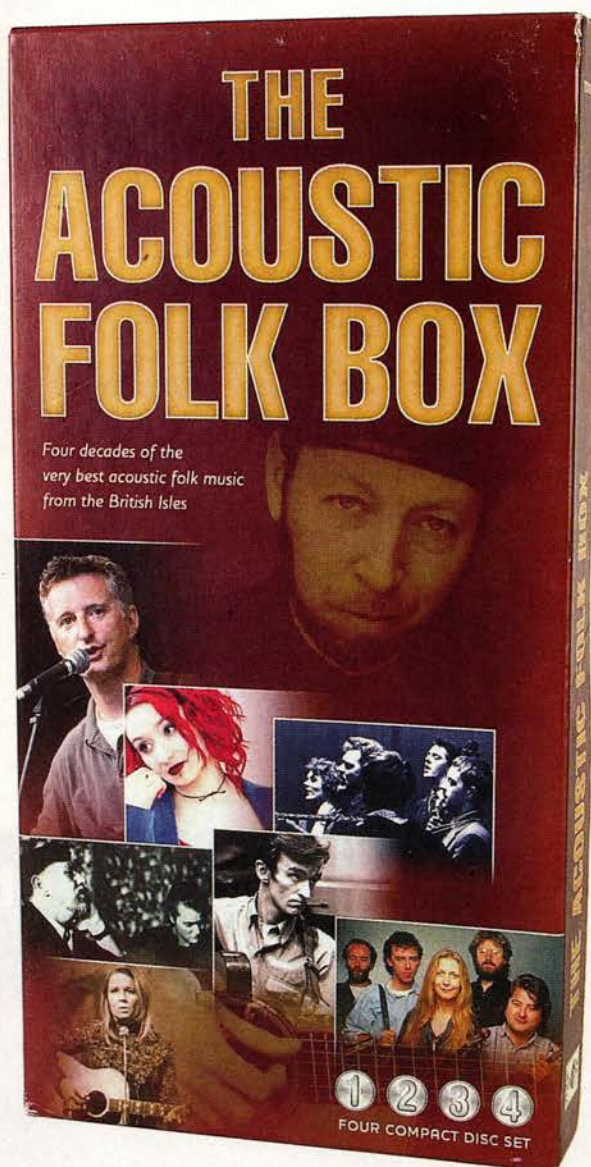
There's more to this collection than just guitar: When the magical Anne Briggs and June Tabor each sing a cappella, we hear unguarded heartache in every note. Buskers, dance bands, and balladeers plumb a spectrum of emotions, ranging from chilling tales of betrayal and murder to uptempo jigs and reels. And we can borrow a lick or two from virtuoso performers on other instruments. For example, you can't hear Northumbrian piper Kathryn Tickell weave playful melodies over an unbroken drone without wondering how it

would feel to work the fretboard with such fluidity. Listening to Shirley Collins' tinkling banjo intertwine with Bram Martin's singing cello (Martin played on the Beatles' "Eleanor Rigby" and "She's Leaving Home") is a lesson in how to blend disparate timbres. And fiddler Dave Swarbrick—who stars in this collection as a soloist and accompanist—takes dynamic subtlety to new heights.

If you're into ambient guitar, you'll melt listening to Mouth Music's "Fraoch a Ronaigh," which explores the spooky tones of the

Gaelic "lilting vocals" technique. Maybe you like string bands? You'll flip when you hear Richard Thompson cover Duke Ellington's "Rockin' in Rhythm." In this jaw-dropping tune, Thompson recreates the entire big band arrangement using mandolin, mandocello, and flat-top.

It's hard to overstate the significance of "Angi"—a guitar piece penned by Davy Graham that Bert Jansch recorded in 1964. Though sonically marred by an overactive compressor, this track marks the beginning of today's solo steel-string movement.



Reviews

Pentangle's "Let No Man Steal Your Thyme" is another groundbreaking performance. Over a groaning, bowed upright bass, Renbourn and Jansch drape improvised guitar lines around Jacqui McShee's liquid voice in a visionary fusion of madrigals and jazz.

Though it chronicles the past, *The Acoustic Folk Box* also celebrates the present by including music from contemporary folkies. The Scottish

band Shooglenifty swirls traditional-sounding lines played on fiddle, mandolin, and banjo over repetitive drum grooves, and Eliza Carthy—daughter of Martin Carthy and famed vocalist Norma Waterson—sings plaintive melodies over droning guitars and churning beats.

Many names appear frequently in the track credits, but working through this set, it's impossible to ignore Martin Carthy's influence. In a way, he is Britain's Doc Watson: a player with rare depth and skill who unfailingly puts his talent

in service of the song. In addition to providing hours of listening ecstasy, *The Acoustic Folk Box* serves to highlight Carthy's crucial contributions to British acoustic guitar. **Topic.** —ANDY ELLIS

The Hot Club of Cowtown

Ghost Train

With their fourth record, the Hot Club's blend of Gypsy jazz and Western swing grows more and more seamless. Guitarist Whit Smith is an absolute virtuoso who swings hard regardless

QUICK HITS

Hollywood Fats Band, *Hollywood Fats Band*. If you've never heard the late, great Hollywood Fats' sizzling "Okie Dokie Stomp," you're missing one of the greatest blues-guitar instrumentals ever recorded. Fats' reverb-drenched, overdriven guitar is all over this two-CD collection. **Crosscut Records.** —JG

Sound Tribe Sector Nine, *Seasons 01*. Improvised music with elements of electronica and sultry, yet killing guitar. Guitarist Hunter Brown plays all over the funky beats and washes of ambience without going off into solo-land. **Sacred Sound Ascension.** —DF

Norton Buffalo & Roy Rogers, *Roots of our Nature*. Rogers infuses the music with



sweet slide work and fine rhythm playing, while Buffalo deepens the mood with his vibey harp textures. Together, they create a rich tapestry of sound on these original songs. **Blind Pig.** —AT

Pulp, *We Love Life*. This is a lush record that, although packed with guitar, will take a few listens before you truly appreciate the subliminal quality of the guitar work. Do it. You'll be glad you did. **Sanctuary.** —DF

Lil' Ed & the Blues Imperials, *Heads Up*. Lil' Ed's snaky guitar playing and wailing tones pump up the groove factor. Dim the lights, turn up the stereo, and let the house party begin! **Alligator.** —AT



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Reviews



if he's interjecting lines over a Tin Pan Alley-esque number, or a barn-burning jazz tune. Perhaps the most refreshing aspect of the Hot Club's music, however, is that it's delivered with zero kitsch factor. If you want to reminisce, you can go buy any number of reissues from any num-

ber of artists. But if you want to take a modern spin on the outskirts of swing music, the Hot Club of Cowtown are ready, willing, and able to take you there. **Hightone.** —DARRIN FOX




Norman Blake

Old Ties

Norman Blake's stature in American music

is beyond question. Born in Georgia in 1938, Blake grew up listening to hillbilly music and taught himself to play guitar, fiddle, and mandolin. By the '60s, he was a full-time sideman, performing and recording with such artists as Johnny Cash, Kris Kristofferson, Joan Baez, and Bob Dylan (Blake played on *Nashville Skyline* as well as the Nitty Gritty Dirt Band's *Will the Circle Be Unbroken*). In the early '70s, Blake returned to Georgia and started gigging and recording on his own.

The music in this 19-song collection—gleaned from the albums Blake made between 1971 and 1990—spotlights his mastery of the flatpicking and fingerstyle idioms. On every song (aside from a couple on which he plays fiddle), Blake's precise-yet-soulful picking draws you in with its melodic richness and depth of style. In particular, his slide version of "Down Home Summertime Blues" reaches into a '30s-era bag that few players outside of Blake's generation could replicate with such authenticity. Other points of interest include a speedy flatpicking romp with Tony Rice and Doc Watson on "Lost Indian" and a sweet duet with Dobro-master Tut Taylor on "Ginseng Sullivan." This is a must-have album for any fan of steel-string guitar. **Rounder.** —ART THOMPSON



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The Who

The Ultimate Collection

One great way to celebrate the fully rockin' life of John Entwistle—not to mention the Who's amazing body of work—is to give this two-CD anthology a good blasting through your favorite pair of woofers. After all, while it can easily be argued that Pete Townshend invented the power chord, Entwistle's rumbling role in the Who's wall of sound was crucial to making Townshend's guitar seem so huge.

One thing Entwistle knew was how to lay out. For example, the reason Townshend's lead on "Join Together" sounds so monstrous is because Entwistle doesn't play a note of bass until well into the second minute of the tune—after the guitar solo has finished. In a beautiful contrast, Entwistle could steal the melodic limelight from Townshend when necessary, while somehow increasing the impact of the grinding rhythm guitar—as proven with his chromatic adventures on "The Real Me," and his warm and fuzzy thunder on "Bargain" and "Eminence Front."

These and other lyrical riffs made Entwistle the undisputed champion of "busy" bass playing—a tone poet with a sledgehammer. But if

CONTINUED ON PAGE 110

*Play
with
Passion*

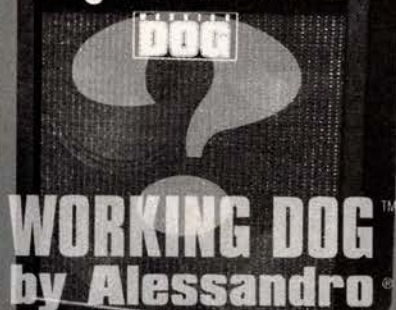
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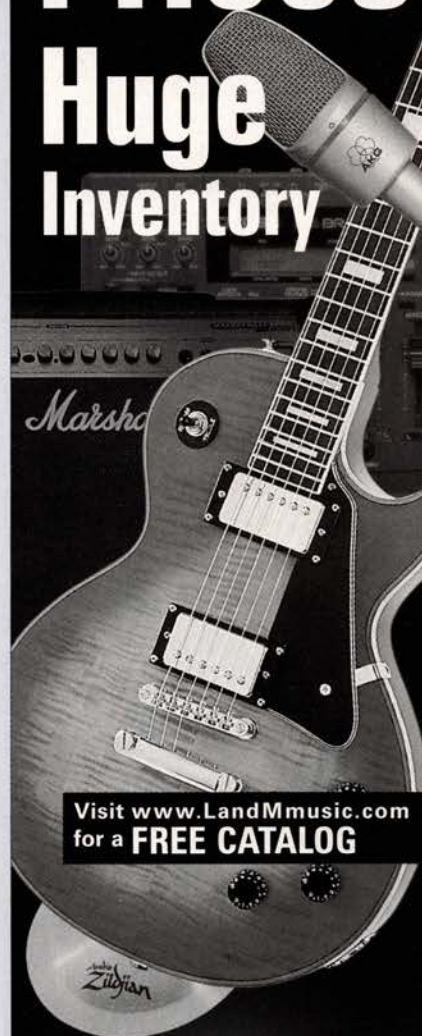
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CONTINUED FROM PAGE 106

Reviews

there's one reason you should salute the bass legend, it's for the simple fact that he practically formed the Who himself. Remember, it was he who introduced Roger Daltrey to Townshend. The trio soon landed Keith Moon on drums, and went on to give the world what are undeniably the greatest rebel rock songs ever written. You'll find 35 of them remastered in this collection. MCA. —JUDE GOLD



The Great Kat *Wagner's War*

She's all kinds of crazy—and the psycho-slut persona gets old—but the Great Kat can totally shred. In fact, she's so scary fast on guitar and violin, that once you retrieve your ego from the gutter, you almost have to laugh. Her technique is simply *insane*. Here, she lays waste to Wagner and other classics, and while the shred/classical genre has been well-mined by other artists, it's still impressive to hear sophisticated melodies and counterpoint lines whiz past your ears at Formula One speeds. Mercifully, the Great Kat unleashes most of her fretted and unfretted onslaughts in under two-minute chunks—otherwise, the intensity might zap your eardrums into paralysis. If you're a speed freak, give this mad siren a spin. TPR Music. —MICHAEL MOLENDRA

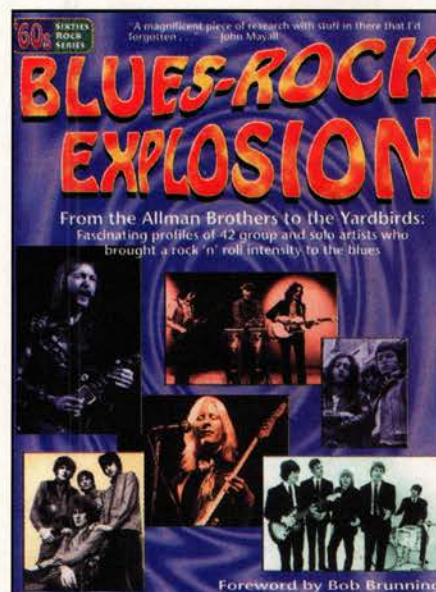


Chris Hillman and Herb Pedersen *Way Out West*

Chris Hillman and Herb Pedersen played together in the Desert Rose Band, while the former, of course, was a key figure in the Byrds and the Flying Burrito Brothers. Here, the two country-rock pioneers explore the back roads of American folk with a collection of songs that reflect the depth and vitality of their skills. Beneath a backdrop of soaring vocal harmonies (Pedersen's tenor has graced albums by Vince Gill, Johnny Rivers, and Linda Ronstadt), the instrumental sides of the two players emerge. Hillman's excellent guitar and mandolin stylings

blend beautifully with the hillbilly flavors provided by Pedersen's fiery banjo picking as the two roam through everything from honky-tonk shuffles and dance-hall waltzes to slammin' roadhouse grooves that sound like the Burrito Bros. 2002. Backed by killer band that includes Larry Park and Jay Dee Maness respectively on lead and pedal-steel guitars, the Hillman/Pedersen team takes us on a journey through some of the coolest vistas in country music. A modern album that has "classic" written all over it! Back Porch. —ART THOMPSON

PRINT



Blues-Rock Explosion

This fat, 300-page volume covers 42 bands—from the Allman Brothers to the Yardbirds—and focuses on the hybrid genre's heyday of 1960-1970. Profiling such groups as Cream, Ten Years After, John Mayall & the Bluesbreakers, and early Fleetwood Mac, the British invasion is caught in full swing. The book also details the action across the pond with entries on Canned Heat, Taj Mahal, Elvin Bishop, Johnny Winter, Mike Bloomfield, and others.

Blues-Rock Explosion also covers Ireland's late, great slide export, Rory Gallagher, as well as artists you may not be familiar with. (How about 23 combined pages on the Downliners Sect, the John Dummer Band, Jo Ann Kelly, and the Pretty Things?) Finally, with its extensive discographies and penchant for detail, you can also think of this book as the Old Testament on the modern phenomenon of jam bands. After all, it was the psychedelic, blues powered groups of the late '60s that invented the extended rock guitar solo. Old Goat Publishing. —JUDE GOLD

Counting Crows

Tennessee Rose for the spaghetti-Western theme in 'Holiday in Spain.' But otherwise, I found myself picking up acoustic guitars for almost every track. I alternated between a mid-'50s Gibson J-45 and a mid-'60s Martin D-35 for about 80 percent of the record. Because Adam writes on the piano, his songs tend to be in the key of *F* or *B \flat* . Instead of using barre chords, I usually capo at the 3rd fret so I can play big, open chords such as the *D* form for *F* and the *G* form for *B \flat* ."

"I did the opposite of capoing to get my part on 'Carriage,'" reveals Vickrey. "I tuned down a whole step, using a Santa Cruz OM acoustic that sounds great detuned. For that warbly sound in 'American Girls,' I ran my late-'70s Les Paul Standard through a Boss Vibrato pedal into a Vox AC30. I also ran into a Leslie cabinet, which has a custom speed control that lets me match the rotating horn to the song tempo. 'Hard Candy' was my '90s Tele through a Fender Vibrolux. I ran my Fender Esquire into an old Magnatone amp with stereo vibrato for 'Butterfly in Reverse,' and I played banjo on 'Good Time.'"

"That's my favorite track on the record," says Immerglück. "It's so abnormal for Counting Crows, but it works. I played the lead lines with my '90 Gibson ES-335 through the Pro Reverb. I used a ton of pedals—a Fulltone wah, an Ibanez analog delay, a Pro Co Rat, a Fulltone '69 fuzz, and an MXR envelope filter. While my guitar was feeding back, I got down on the floor and turned on and off different combinations of envelope filter and distortion."

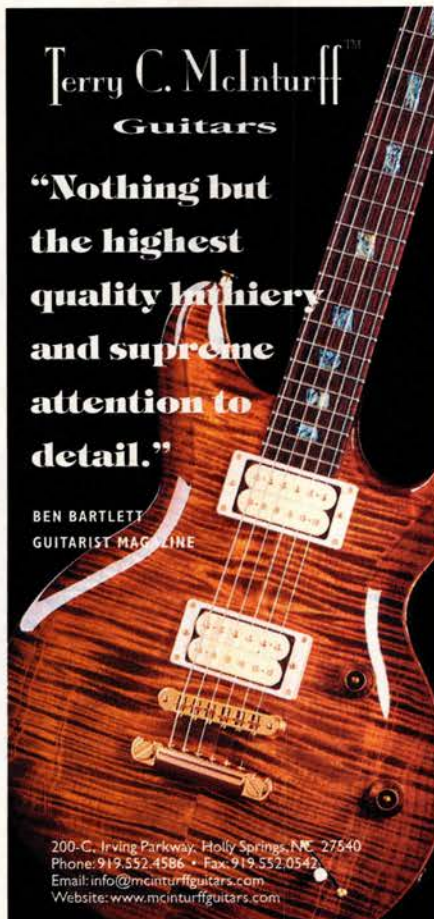
"I'm really proud of my solo on 'Miami,' which I played on an early '70s Les Paul Deluxe with mini humbuckers," continues Immerglück. "At the time, that guitar belonged to my tech, but when he put it in my hands to check out, I never let go. I wound up using it so much on the record that I forced him to sell it to me. It was the pickups that got me—and usually I *hate* minis. I've never seen anything like it. It looks like it sat in a store window for 15 years. The burgundy finish has faded into this rust color with the wood grain showing through. I ran it directly into Dan's Deluxe—a Deluxe into a Deluxe—and that was it."

Though the Counting Crows' guitarists are known as vintage gear nuts, the equipment is secondary, insists Immerglück. "When I was a teenager, I read *Guitar Player* religiously, took notes on who was using what gear, and lusted after everything. It was frustrating because gear is so expensive. For a 13-year-old wannabe guitarist, the really good stuff is simply unattainable. Then I read that Jeff Beck—who was one of my huge heroes—didn't care about gear. When I realized that two more of my heroes, Peter Green and Richard Thompson, paid very little attention to their equipment, it was a relief. Now I get it: In the end, it's your record collection—what you've absorbed and what you're going to spit back out—that matters."

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Bench Tests

Power Duo

Brian Moore C-90P and Warrior Fully Armed Soldier

By Art Thompson

Coaxing acoustic sounds from a solidbody guitar is a concept that has been embraced by almost every major guitar maker—the most notorious being Parker, with its groundbreaking ultra-light Fly series. By incorporating piezo transducers into guitar bridges, players are able to morph between electric and acoustic-electric timbres with the flick of a switch. And in an age where it's all about traveling light, these hybrid guitars fill a niche for working players who have to cover a lot of bases with a minimum amount of gear.

These two guitars from Brian Moore and Warrior represent the high end of the hybrid spectrum. Both are U.S.-made and feature costly woods and lots of hand-crafted detail work. Though neither sounds particularly acoustic—piezo tones are flavors unto themselves—both are well suited for anyone who craves a trophy-grade guitar with maximum sonic flexibility.

Brian Moore C-90P

Built in the Brian Moore Custom Shop in Poughkeepsie, New

York, the C-90P (\$3,595) is a beautifully made instrument that brings a high level of refinement to the bolt-on-neck theme. With its tiger-striped top, gold hardware, flawless finish, and abalone inlays, the C-90P is a real eye catcher. This guitar also packs a broad range of sounds courtesy of its multiple pickups, passive RMC piezo system (which doesn't require a battery), and flexible switching scheme.

The C-90P features a satin-finished neck and a flat, 15"-radius fingerboard. The 22 polished medium frets are expertly crowned and trimmed, and the low action and deep cutaways make for effortless fingering in all positions. Some buzzing was noticeable above the 14th fret, but that was the only setup bummer. Other nice touches include polished brass pickup rings, a flamed maple peghead facing, and a super-tight neck joint. Even the control cavity cover is secured with machine screws to prevent stripping.

The Gotoh-made Wilkinson bridge is a well designed fulcrum unit that looks cool in matte gold with the black RMC saddles. It has

Snapshot

The Brian Moore C-90P (\$3,595 retail/street N/A) is a bolt-on neck instrument that offers stunning woods and myriad tonal options courtesy of its hum/sing/hum pickup configuration and passive RMC piezo trem bridge. The Warrior Fully Armed Soldier (\$3,350 retail/street N/A) features a set neck, dual humbuckers, an L.R. Baggs piezo bridge (with active electronics), and a unique G-Factor system that allows for top or through-body stringing.

a very buttery feel, and, thanks in part to the locking Sperzels, you can aggressively wank on the arm without sending the tuning into a tailspin.

Switching. The 5-way selector—in combination with the coil-splitting tone control—provides for the following seven pickup configurations:

- Neck humbucking
- Neck coil with middle pickup
- Outside coils of neck and bridge pickups
- Front coil of bridge with middle pickup
- Bridge pickup, humbucking
- Neck and bridge pickups
- Neck coil plus middle and bridge pickups

These settings offer a mondo amount of variety—everything from crushing power chords to clucky Strat-like sounds to bright, airy shimmers. The neck pickup

is particularly clear and detailed, and it yields a nice, open twanginess when split with the outside coil of the bridge unit.

The only drags are that you can't get the middle pickup solo or the bridge pickup in single-coil mode. Also, because the C-90P does not have a mag/piezo blending circuit, you only get the magnetic pickups when you plug a standard mono cable into this guitar. Feeding two amps (using the included stereo cable) is where the C-90P is truly in its element. Its generous magnetic selections coupled with the bright punch of the piezo system yield tones that boggle with their sheer *bigness*.

Mission accomplished. Though somewhat pricey for an instrument with a bolt-on neck and no blending circuit, the C-90P's incredibly broad tonal

The Ratings Game	Tone	Playability	Workmanship	Hardware	Vibe	Value
Brian Moore C-90P	★★★★	★★★★	★★★★	★★★★	★★★★	★★★★
Warrior Fully Armed Soldier	★★★★	★★★★	★★★★	★★★★	★★★★	★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

Sperzel locking tuners

Sculpted headstock with matching maple veneer

1 5/8" nut width

- 22 frets
- Contoured figured-maple top
- Natural wood binding
- Mahogany back
- Duncan Alnico II [neck]
- Duncan APS-2 [middle]
- Duncan JB [bridge]
- Gotoh/Wilkinson bridge with RMC piezo saddles

Brian Moore C-90P

25 1/2"-scale
ebony-on-maple,
bolt-on neck

- 5-way pickup selector
- Tone control with coil-split function
- Magnetic pickup volume
- Piezo volume

Warrior Fully Armed Soldier

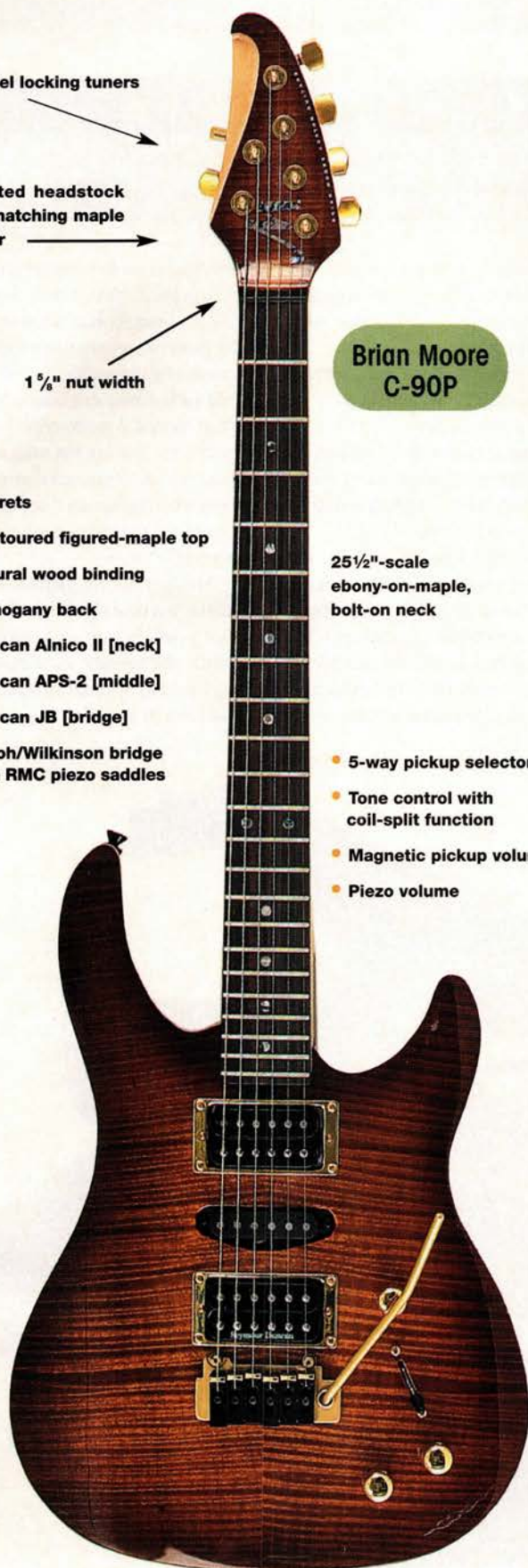
Die-cast tuners

1 11/16" nut width

- Three-piece, rosewood-on-mahogany set neck with purple heart center
- 24 frets
- Solid mahogany body
- Flame maple top
- L.R. Baggs piezo bridge
- Warrior Classic pickups

25"-scale

- Magnetic volume control with stereo/mono function
- Magnetic tone control
- 5-way pickup selector
- 3-position piezo/blend/magnetic switch
- Piezo volume
- G-Factor stringing system



Bench Tests

Power Duo

palette makes it a worthy choice for anyone seeking a fast-playing, modern-style ax to drive a full-time stereo rig.

Warrior Fully Armed Solidier

Sexy contours and sparkling appointments give the Soldier (\$3,350 as equipped with L.R. Baggs bridge) an elegant and powerful presence. This beautifully finished guitar features a solid mahogany body and a deeply contoured, figured-maple top. The gold hardware and plain maple "binding" (which is actually the exposed edge of the top) contrast superbly with the translucent wine-red shade—a theme that's echoed in the matching headstock facing and gold die-cast tuners.

Weaponry. The Soldier's neck

has a decidedly vintage feel with its generous girth and straight-up fretboard edges. The lightly polished medium frets have a rounded profile and their steeply angled ends provide maximum bending area. The low action, seamless neck joint, and deep, beveled cutaways make the Soldier a super-slick player. No buzzes were encountered even at the highest frets, and that's partly due to the sunken bridge—a factor that allows for almost zero neck tilt. Unique to this guitar is its G-Factor stringing system, which can be configured for top- or through-body loading. Here, the *E*, *A*, and *D* strings were run through the body for tighter bass response.

Electronic Warfare. The Soldier's magnetic pickups are selected via a 5-way switch, which provides the following selections:

Kissing Cousins

Godin LGX Two Voice: \$1,895 retail/street N/A

Parker Fly Deluxe: \$2,950 retail/street N/A (reviewed March '94)

- Position 1: bridge pickup
- Position 2: bridge coils in parallel
- Position 3: bridge and neck pickups
- Position 4: outer coils, parallel
- Position 5: neck pickup

These settings yield a wide range of tones—from ass-kicking bridge-pickup chunk to sweet dual-humbucker textures to crisp split-coil colors.

The active circuitry for the piezo system is housed on a small PC board in the neat control cavity. A metal spring clip grips the 9-volt battery, and the metal cover plate is secured by three machine screws. You can select any com-

bination of pickup systems (i.e. mag, piezo, or blend) using the 3-way mini-toggle, and, when using the guitar in *mono* mode with a standard guitar cable, the *piezo* volume doubles as a mag/piezo blend control. A stereo cable is included for routing the mag and piezo signals to *separate* amp systems, a configuration that allows the Soldier to deliver supremely expansive tones.

Mission accomplished. The Soldier is a cool choice for those who need to morph between electric and acoustic textures, and want the ability to do so through *one* amp. It will also appeal to

The Warrior Fully Armed Soldier features a deeply sculpted maple top. Note the G-Factor stringing system.



A large, black Hartke VX Series bass cabinet stands on a stage. The cabinet features four circular drivers and the Hartke logo at the top. The background is dark, with several colorful spotlights (green, blue, yellow, red) illuminating the scene from above. The stage floor is visible in the foreground, showing a mix of red and blue lighting.

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Bench Tests

Power Duo

players who dig a vintage-style feel, but whose styles demand the range afforded by a 24-fret neck.



The Brian Moore C-90P sports a comfort-contoured figured maple top.

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Brian Moore Guitars, Box 540, LaGrangeville NY 12540-0540;
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Warrior Instruments, 93 Direct Connection Dr., Rossville, GA 30741; (706) 891-3009; warriorinstruments.com.

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Bench Tests

Small Wonders

Ashdown Peacemaker 20 and Cornford Hurricane

By Shawn Hammond

For the last four decades, electric guitarists have reveled in the sweet, chiming grind of Vox's legendary EL84-powered amps. And while the 30-watt AC30 typ-

ically gets all the glory, it was Vox's first amp—the 15-watt AC15 from 1956—that really brought guitarists and the EL84 together.

In the late '80s and early '90s, the Vox sound inspired a U.S.-

Snapshot



Representing two ends of the price spectrum, the Ashdown Peacemaker 20 (\$800 retail/\$649 street) and Cornford Hurricane (\$2,475 retail/street N/A) are low-wattage, reverb-equipped combos that deliver sweet EL84 grind at volumes that won't vaporize your eardrums. The Peacemaker and the Hurricane both receive an Editors' Pick Award.



Ashdown Peacemaker 20

- Class A circuitry
- Two footswitchable channels
- Lead-channel boost function
- Front-panel channel selector
- Effects loop with mix control
- Spring reverb
- VU output meter
- 10" Celestion speaker



The Ratings Game		Tone	Workmanship	Features	Vibe	Value
Ashdown Peacemaker 20		★★★★	★★★★	★★★★	★★★★	★★★★
Cornford Hurricane		★★★★★	★★★★★	★★★	★★★★	★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

based boutique amp movement by the likes of Matchless, Trainwreck, and Top Hat. And since that time, practically every major tube-amp manufacturer has introduced an EL84 model.

The fascination with EL84s shows no sign of abating. England's Ashdown Amplification—long esteemed in the bass- and acoustic-amp markets—recently began turning heads with its class A, dual-channel Peacemaker 20 (\$800). And the Hurricane (\$2,475), a handwired, class A, 1x12 combo rated at 20 watts, comes from Cornford Amplification—the only British boutique outfit to grab national attention since the Yankee-dominated movement began. We tested the amps with several guitars, including a Gibson '67 Flying V reissue, a Fender Strat, and a Dean EVO Premium.

Ashdown Peacemaker 20

For an all-tube combo of this size and price, you couldn't ask for better features: class A circuitry, two footswitchable channels (with a separate lead-boost function), independent EQ, reverb, an effects loop with a mix control, a Celestion V10-40 speaker, and a two-button footswitch. The Peacemaker's two channels feature identical control schemes: gain, treble, middle, bass, and volume. The only other front-panel controls are master volume and reverb, a push-button channel selector, and a standby switch (the main power switch is on the back panel). Other rear-panel features include effects loop jacks, an effects mix knob, a footswitch jack, and a 16Ω extension speaker out.

Construction. Though this sturdy, 29 lb powerhouse is one

Kissing Cousins

Ampeg J12-T: \$599 retail/\$449 street

Bad Cat Cub II R combo: \$2,479 retail/street N/A

Bogner Metropolis 15 Reverb combo: \$2,300 retail/\$1,990 street

Crate V1512: \$599 retail/\$479 street

Fender Blues Junior: \$540 retail/\$384 street

Top Hat Club Royale: \$1,599 retail/\$1,250 street

Vox AC15TBX: \$1,675 retail/\$1,199 street (reviewed April '97)

cool-looking mini combo, the brushed-aluminum front panel shows some uneven edges, and it's approximately 1/8" too short to hide the chassis. Accessing the Peacemaker's guts is a frustrating chore, as it requires removing four screws from the top, another four screws from the cab's rear panel, and 13 nuts securing the front-

panel pots and input jack. Inside the fortress, a single glass-epoxy PC board grips the majority of the components, including the sockets for the five Electro-Harmonix 12AX7s and two Sovtek EL84s.

Tones. Channel 1 comes *really* close to what you'd expect from an AC15, offering everything from bright, detailed, clean sounds to

Cornford Hurricane

- Footswitchable, three-spring Accutronics reverb
- Handwired, class-A circuitry
- 12" Celestion Vintage 30 speaker
- Series effects loop
- Top-mounted controls
- Dual inputs
- Handwound custom transformers
- Steel grille



Bench Tests

Small Wonders

Billy Gibbons-style grind. My favorite jangle settings were with the volume and master volume cranked, the treble between 12 o'clock and 2 o'clock, and everything else at high noon. Turn up the gain and channel 1's tones are fantastic for meaty, overdriven rhythm work.

Channel 2 is voiced similarly, although there's a lot more dirt on tap. Gain settings between 10 o'clock and 2 o'clock deliver corpulent distortion that's perfect for blues and rock. However, turning the gain up all the way up invites

less-focused tones and uncontrollable feedback. The footswitchable lead-boost function adds a preset volume boost that handily coaxes lead lines into singing sustain.

The Peacemaker's small reverb tank doesn't deliver Fender-style depth, but it still adds welcome airiness to the tones. Extreme reverb settings aren't advised, however, as the hum increases noticeably when the knob is turned past 1 o'clock.

The Peacemaker 20 is ideal for recording or rehearsals, and it could probably even hang with a moderately loud band. Considering its minuscule size

The Mighty EL84

Introduced in 1953 by Philips of Eindhoven, Netherlands, the EL84 power pentode was designed specifically for audio.

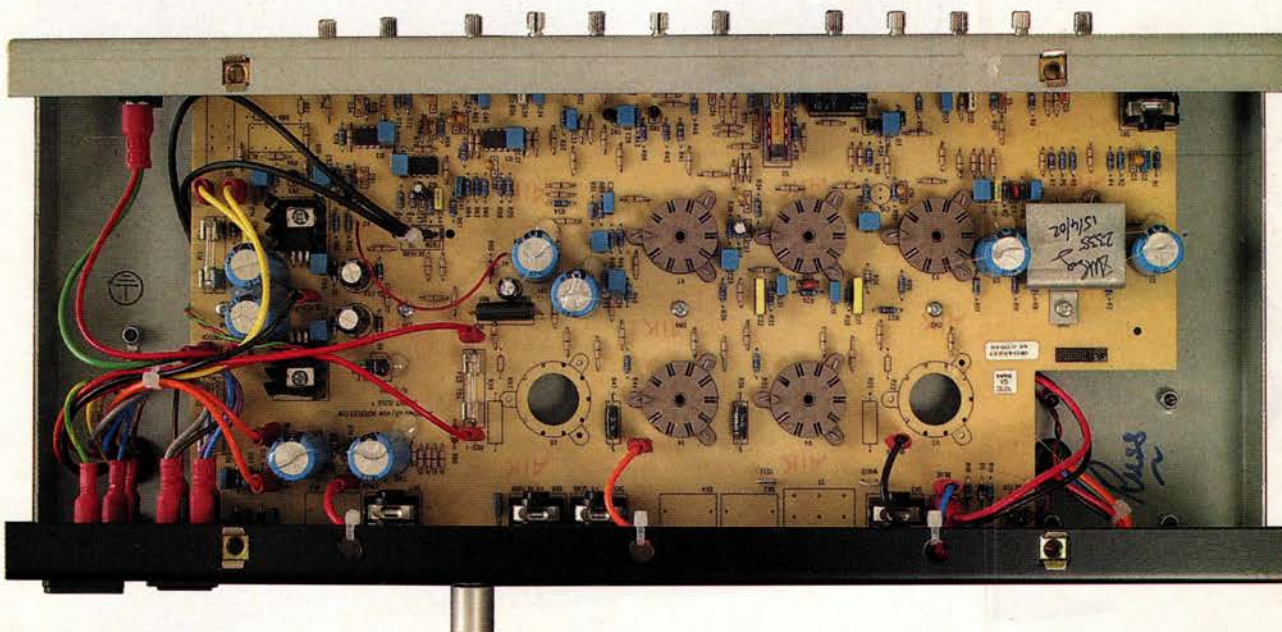
Thanks to its excellent performance and low cost, the EL84 quickly became the tube of choice among European hi-fi manufacturers—which likely factored in Vox's decision to use the EL84 in its first amplifiers. Sylvania introduced the first U.S.-made EL84 in 1956, although it carried the American designation of 6BQ5.

A pair of EL84s can produce up to 17 watts (depending on the amount of voltage applied), and their high gain and sensitivity means that they can be driven with simple circuits that help reduce amp production costs. Though the EL84 doesn't deliver as much bass as its larger cousin the EL34, its inherently complex midrange and detailed treble response have made it a favorite among guitar players who dig jangle and chime.

—Terry Buddingh



The Peacemaker 20's rear panel sports a parallel effects loop and a 16Ω speaker jack for driving a 4x12 cabinet.



All of the Peacemaker's circuitry is housed on a single PC board.

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Bench Tests

Small Wonders

and 10" speaker (which provides surprisingly tight, powerful bass response), this affordable and hip-sounding combo packs serious punch.

Cornford Hurricane

In 1997, Paul Cornford started building handwired tube amps in Kent, England—initially for himself and a few friends. By 1999, word had spread about the quality of his work, and Cornford Amplification was officially established. Cornford's list of users includes such heavyweights as Joe Satriani, Yngwie Malmsteen, John

Jorgenson, Frank Gambale, and Zakk Wylde. According to the company, the class A, EL84-powered Hurricane was designed to deliver the "on-the-edge" tones of a cranked vintage amp at reasonable volumes.

Like the Battle of Britain fighter aircraft it's named after, the 43 lb Hurricane is a clean and efficient design. The top-loaded control panel features dual inputs, effects loop jacks, a power switch and indicator, and controls for gain, reverb, bass, middle, treble, and master volume. The bottom-facing rear panel features three speaker outs (two are 4Ω and one is 8Ω), and a reverb footswitch

Contact Info

Ashdown Engineering, dist. by HHB Communications, 743 Cochran Blvd., Bldg. E&F, Simi Valley, CA 93065; (310) 319-1111; hhb.co.uk.

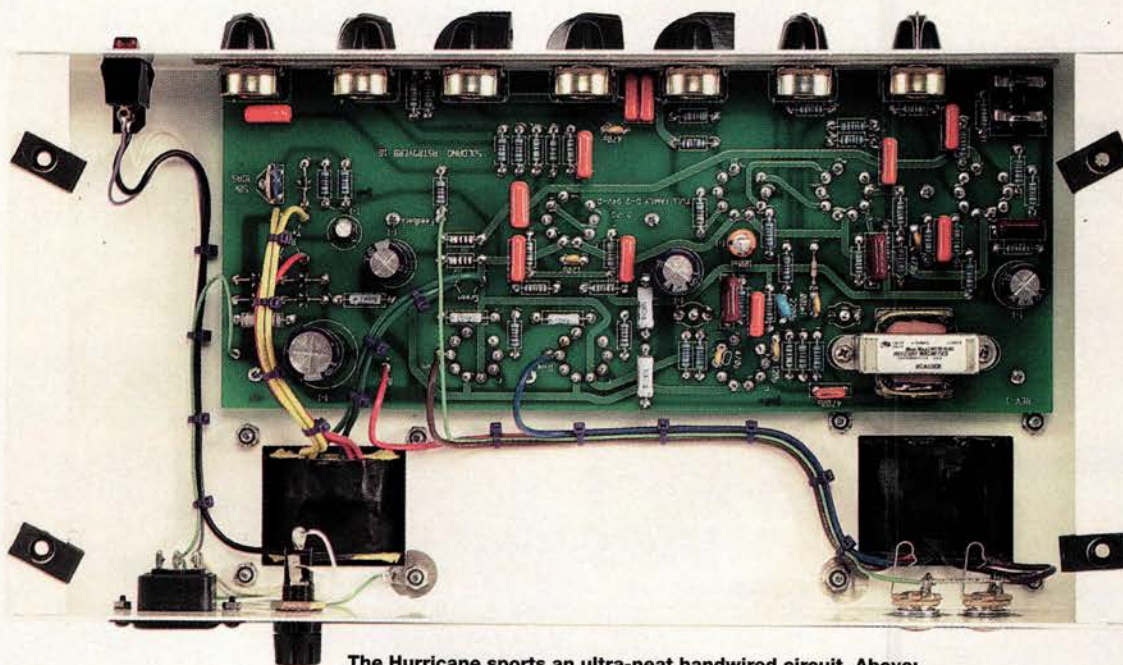
Cornford Amplification, dist. by Diffusion Audio, C.P. 142 St-Sauveur QC, Canada J0R 1R0; (450) 227-3818; cornfordamps.com.

jack. The tube complement consists of four Sovtek 12AX7s (three preamp, and one reverb driver) and two Sovtek EL84s.

Construction. The Hurricane exudes a classy but utilitarian air with a wide pine cabinet (flawlessly dressed in ox-blood vinyl) and a Celestion Vintage 30 guarded by a black steel grille. Access to the immaculately handwired circuitry—including its hand-

wound custom transformers—is a breeze. Simply remove four screws from the cab's rear panel—there's no need to remove the chassis. The included reverb footswitch has a 14-gauge, powder-coated steel casing, and its heavy-duty cable sports beefy Neutrik connectors.

Hurricane Force. The Hurricane sounds fantastic and it kicks out a surprising amount of



The Hurricane sports an ultra-neat handwired circuit. Above: Note how the effects-loop jacks are located on the control panel.



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volume. Despite the EL84s glowing within its torso, the tones are definitely of the plexi Marshall school. And just like a good Super Lead, the tone controls don't provide a huge range of colors—just the right ones to get the job done. The gain control is actually one of the amp's widest ranging functions, offering everything from sparkling clean to very distorted textures.

Thanks to the Hurricane's excellent dynamics, you can get everything from glassy clean tones to full-on raunch by varying your picking attack. Cranking the EQ and master-volume knobs, and setting the gain to approximately 2 o'clock, I could easily go from punchy, Hiwatt-like clean tones to brown, Van Halen-esque sounds. Cornford uses the term "chocolate" to describe this high-gain realm, and it's likely no one would ever complain that the Hurricane sounds too bright. The reverb is lush sounding, but, even at high settings, you have to drive it quite hard with your guitar in order to hear it.

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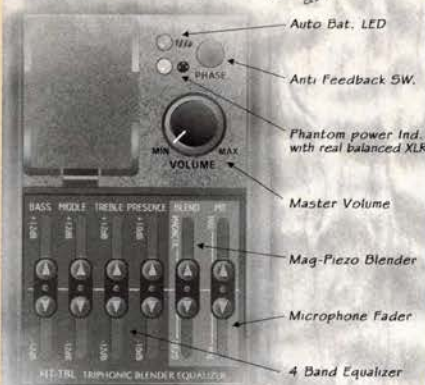
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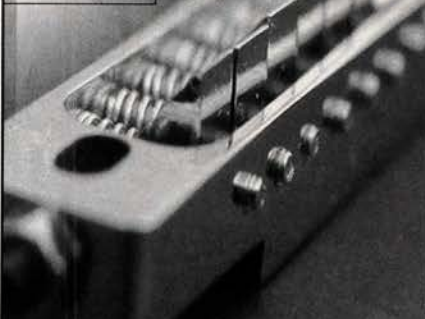
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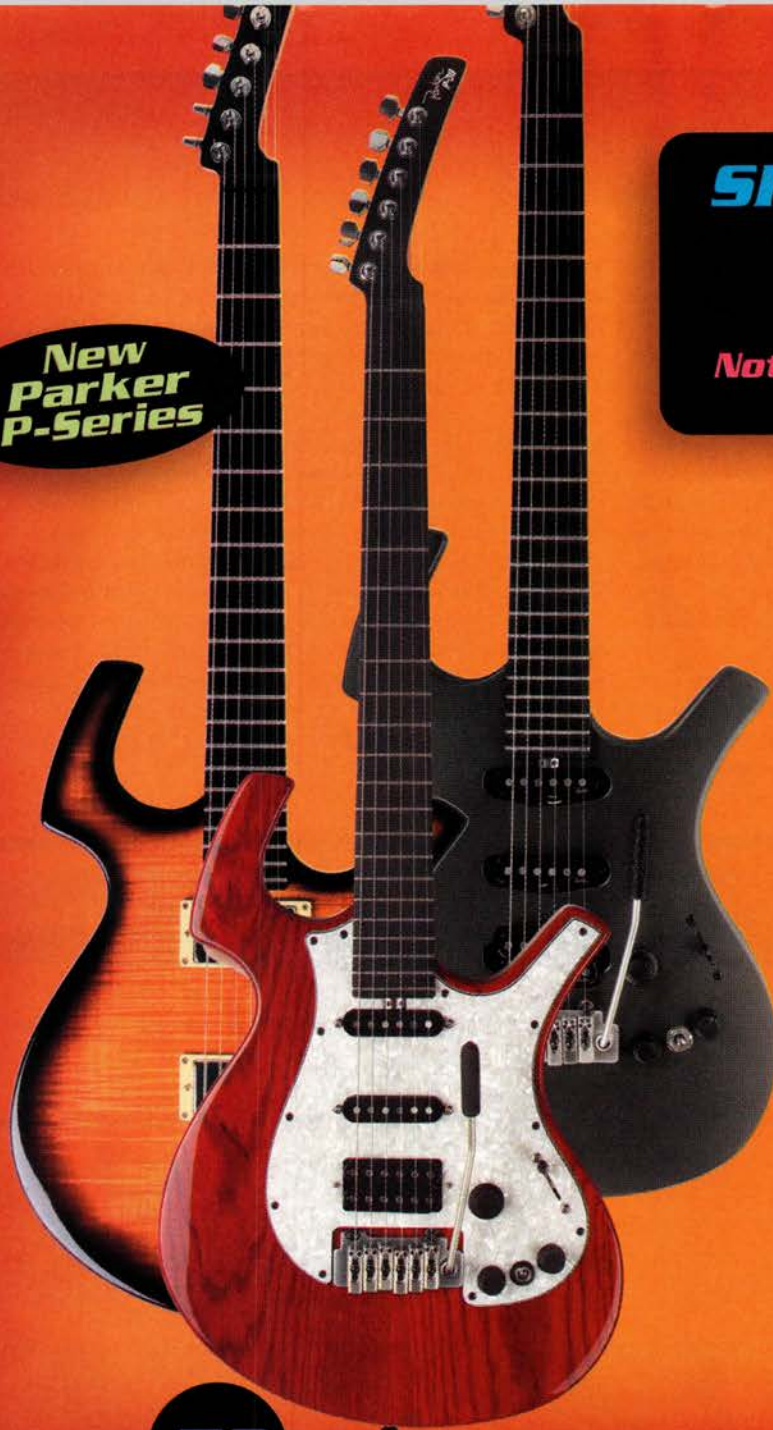
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GP - 10

Gizmo Alert Radial JD7 Injector

Simple though it seems, routing your guitar signal to multiple amps can often lead to problems such as ground loops, phasing issues, and signal losses. Radial's JD7 Injector signal distributor and routing system (\$799) is equipped to deal with these multi-amp maladies while providing the most flexible signal routing of any splitter I've seen.

Designed primarily for studio use, the JD7 offers seven output channels—five of which (channels two through six) feature Jensen isolation transformers and provide three functions: a ground lift (bye-bye buzz), a polarity selector (adios phasing problems), and an on/off switch. Channel one has only an on/off switch and an output, and channel seven (which is located on the back of the unit) is simply an output that can be used for a tuner. The front panel also features a blank area above each channel on which you can jot down (using an erasable pen or wax marker) what each output is feeding.

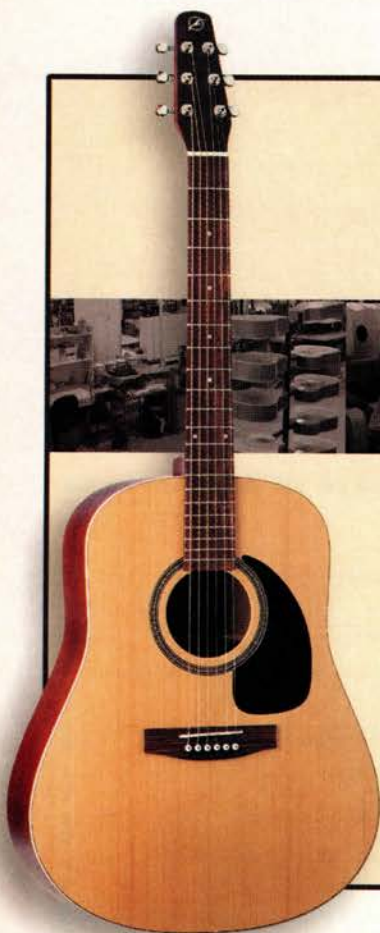
Besides being a traffic cop for your guitar signal, the JD7 has a few cool tricks up its sleeve. One is the addition of a switchable effects loop on channels five and six. Another is the inclusion of a balanced line input and line output on the back panel for the sole purpose of "re-

amping" your guitar signal. Many players and producers avail themselves of increased tonal options by recording a dry guitar signal, and then, when all the tracks are recorded and the sonic landscape is more developed, the dry signal is sent (via a direct line from the appropriate mixer channel) to myriad amps until the perfect sound is achieved. The JD7 offers a quick and simple way to route tape (or hard disk) tracks to different amps (or processors) without risking signal loss.

Another of the JD7's more thoughtful features is its Drag control, which allows you to dial in as much impedance loading on your guitar signal as needed to darken—or clarify—your sound. And speaking of clarity, the JD7 is amazingly transparent. Close your eyes and you'd swear the only thing between your guitar and amp is a high-quality cable.

The JD7's sheer amount of routing options—combined with its ability to effectively deal with a variety of sonic gremlins—makes it an essential tool for any studio with a herd of unruly amps to wrangle. —DARRIN FOX

Radial Engineering, 1638 Kebet Way, Port Coquitlam, BC V3C 5W9 Canada; (604) 942-1001; radialeng.com.



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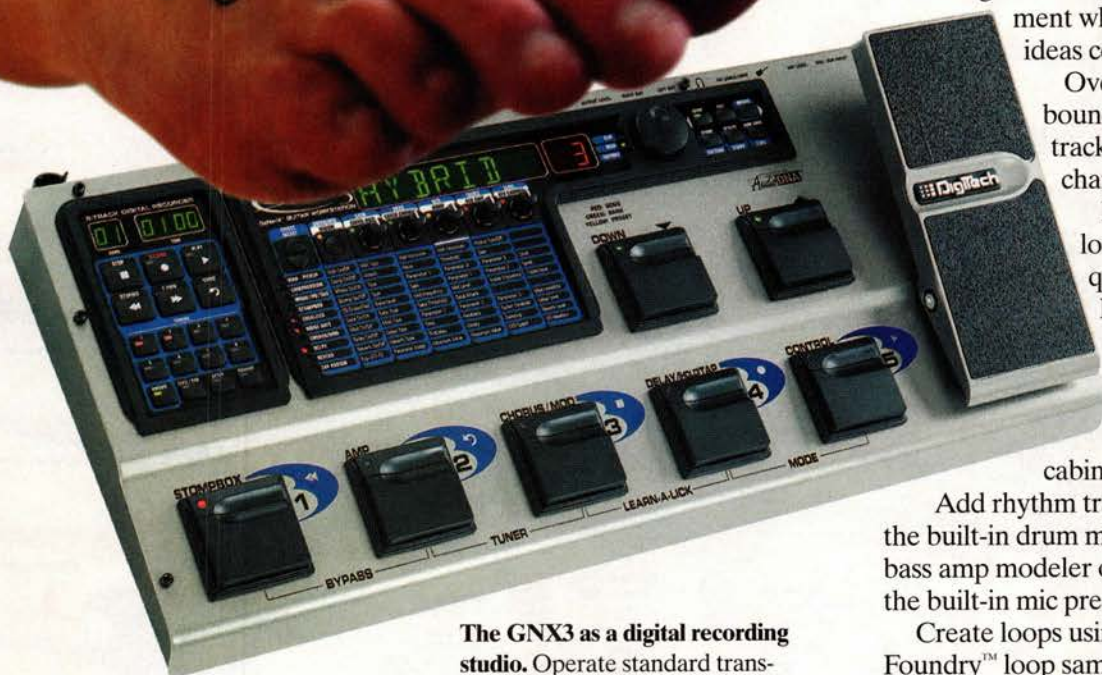
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Bench Tests

Daring Dreadnoughts

Taylor 610 and 810

By Art Thompson

Named after the biggest naval battleships of the 1920s, the dreadnought guitar is a powerful, heavily braced instrument that excels for flatpicking, rhythm playing, and just about any other style that requires maximum volume and bass. While Taylor isn't a newcomer to the dreadnought game, its revoiced 610 and 810 guitars are fresh designs that blend dreadnought muscle with the balance and clarity of the company's Grand Auditorium models. Like fine wines that combine two or more varietals, these new Fall Limited Edition models excite the senses while incorporating flavors that are very familiar.

610 Details

Radiating golden beauty with its quilted maple body and light spruce top, the 610 (\$2,638) is as pretty as it is potent. Its shape is classic, yet the dark wood bindings, abalone rosette, and striking

hues of the cocobolo bridge and peghead facing highlight this guitar's unique personality. Reinforcing the point, the 610's lovely back is decorated by a pair of thin wood lines instead of the usual herringbone strip.

810 Details

With its solid cocobolo sides and back, the 810 (\$2,768) rivals some of the finest Brazilian rosewood instruments for eye-popping appeal. The natural maple bindings on the body, neck, and headstock really set off the darker woods, giving the 810 a bold, distinguished appearance. The three-piece back is particularly striking, and with no inlaid strips to break up the highly figured sections, the result is one of the most explosive displays of exotic wood I've ever seen on a production acoustic.

Neck to Neck

Though both Taylors share the

Snapshot

The Taylor 610 (\$2,638 retail/street N/A) and 810 (\$2,768 retail/street N/A) are big-sounding, easy-playing guitars that blend elements borrowed from classic dreadnought designs with those of Taylor's popular Grand Auditorium models. The 610 receives an Editors' Pick Award.

Kissing Cousins

Collings D-2H: \$3,250 retail/\$3,000 street (reviewed Oct. '96)

Guild D-50: \$1,899 retail/\$1,425 street


Martin HD-28: \$2,959 retail/street N/A

Santa Cruz Model D: \$2,850 retail/street N/A

same neck shape—a comfy, rounded design that sits very naturally in your hand—the 610's gloss-finished stick feels slicker (and generates less hand noise) than the satin-finished neck of the 810. The fretwork on both models is excellent. The lightly polished medium frets are nicely shaped and their flat, angled ends are barely detectable to the touch. As with all recent Taylors, both models sport bolt-on necks that can be easily adjusted for tilt. This feature allows you to compensate for

any "bellying" in the mid section of the top (a normal condition caused by years of continuous string tension) which raises the height of the bridge. (On guitars with glued-in necks, re-setting the neck angle is a complex job requiring the skills of a competent luthier.)

Interestingly, the headstocks of the 610 and 810 are spliced-on with an interlocking, multi-fingered joint that resembles the type often seen on imported wood furniture. Due to the colors

The Ratings Game		Tone	Playability	Workmanship	Hardware	Vibe	Value
Taylor 610		★★★★	★★★★	★★★★	★★★★	★★★★	★★★★
Taylor 810		★★★★	★★★★	★★★★	★★★★	★★★★	★★★★

The Rate-O-Meter: Dismal =  Excellent = 

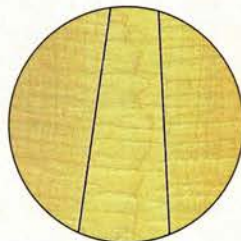
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1 3/4" nut width

Grover tuners

1 3/4" nut width



**Taylor
610**

- Curly maple back and sides
- Ebony-on-maple neck
- Cocobolo peghead facing
- Cocobolo bridge with compensated saddle
- Rosewood binding

- 25 1/2"-scale
- Sitka spruce top
- Abalone rosette



**Taylor
810**

- 25 1/2"-scale
- Sitka spruce top
- Abalone rosette



- Cocobolo back and sides
- Ebony-on-mahogany neck
- Ebony bridge with compensated saddle
- Rosewood peghead facing
- Maple binding

Bench Tests

Daring Dreadnoughts

of the neck woods, it's a *lot* more noticeable on the 610 than on the 810.

Inner Souls

You could probably perform surgery inside the 610 and 810, both of which feature smoothly finished bracing, clean joints, and not a speck of excess glue or sawdust. In typical dreadnought fashion, both models feature "X" braced tops and four scalloped back braces (two thin ones flanking the soundhole and two heavier ones in middle and rear positions). However, instead of having a single wood strip running under the center of these braces, Taylor uses a pair of maple strips set in an "A" pattern.

Playability and Tones

Taylor is revered for making

easy-playing guitars, and these new dreadnoughts are no exception. The 610's gloss-finished neck will likely appeal more to some players, but the 810's satin rod feels great too—especially if you like the feel of raw wood. The low action on both guitars is a godsend for those with a light touch (or who switch regularly between electric and acoustic), and the generous fretboard width coupled with a moderate neck profile is very accommodating to fingerstyle, flat-picking, or hard strumming.

Loud and proud describes the 610, which delivers enhanced Taylor shimmer along with dreadnought-style girth and resistance to compression. The 610's maple recipe definitely gives it a zingier response than the 810, though both guitars sounded more relaxed in the midrange than our Martin and Collings dreadnoughts. The softer-sounding 810 might

Contact Info

Taylor Guitars, 1980 Gillespie Way, El Cajon, CA 92020; (619) 258-6957; taylorguitars.com.



The 610 and 810 both use a multi-fingered joint to attach the headstock to the neck.

appeal more to singer-songwriters and folk players, but if you're into aggressive bluegrass, the 610 is the way to go.

Dread Not

Though missing some of the spunky midrange presence that defines a classic dreadnought, the

610 and 810 bring a more hi-fi vibe to the party—not to mention looks that kill! This successful cross-breeding has added fresh flavors to the Taylor line—ones that will delight Taylor aficionados and, hopefully, tempt a few country and bluegrass traditionalists along the way.

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Maxon

Bench Tests

Marvelous Minis

A Roundup of Five Mini Amps

By Michael Molenda

Sure, nothing beats the macho appeal and flapping-pants frenzy of being pummeled by the hurricane of sound exploding from very big amps. But the experience wanes a bit on the thrill

meter if you're trying to mic those suckers in a home studio, carry the brutes to a low-volume song-writing session, or work out riffs anywhere near a non-performing human who values his or her eardrums. And then there's the

Snapshot

Five rockin' mini amps strut their stuff—the Kustom Tube 12 (\$149 retail/\$99 street), the Marshall MG15 CDR (\$179 retail/\$129 street), the Orange Crush 15 (\$139 retail/street N/A), the Tech 21 Trademark 10 (\$395 retail/\$249 street), and the Torres Engineering Tiny Tone (\$695 retail/street N/A).



The Ratings Game	Tone	Workmanship	Features	Vibe	Value
Kustom Tube 12	★★★★	★★★★	★★★★	★★★★	★★★★
Marshall MG15 CDR	★★★★	★★★★	★★★★	★★★★	★★★★
Orange Crush 15	★★★★	★★★★	★★★★	★★★★	★★★★
Tech 21 Trademark 10	★★★★	★★★★	★★★★	★★★★	★★★★
Torres Tiny Tone	★★★★	★★★★	★★★★	★★★★	★★★★

The Rate-O-Meter: Dismal = ●

Excellent = ●●●●●

Bench Tests

Marvelous Minis

Jimmy Page Equation. That sly dog recorded hordes of classic Led Zeppelin tones using a tiny amp. Get the picture? Big isn't always better.

To document the tonal glories of these mini monsters from Kustom, Marshall, Orange, Tech 21, and Torres, I plugged in my trusty Les Paul Standard, a G&L ASAT Classic, a Guild X-160, and a Schecter Ultra. I also miked the amps in studio sessions—using a Shure SM57 in a close-mic position (right on the grille, aimed at the center of the speaker cone) and a Neumann U87 placed six feet away at a height of four feet—and dragged them to low-volume rehearsals with a drummer, electric bassist, co-guitarist, and vocalist.

Kustom Tube 12

The 12.3-lb Tube 12 (\$149) serves up fat tones and surprisingly loud volume levels. It's so ballsy, in fact, that my drummer asked me to turn the little monster *down* at a rehearsal. While the amp's feral noises cut through just about anything the band put out, the headroom on clean sounds wasn't so studly. If I had to turn up for some volume-pedal swells or a funk riff, the tone collapsed into a spiky, unfocused overdrive timbre. That was the *only* time the Tube 12 didn't sound fantastic.

In the studio, I was able to track a vast palette of overdrive

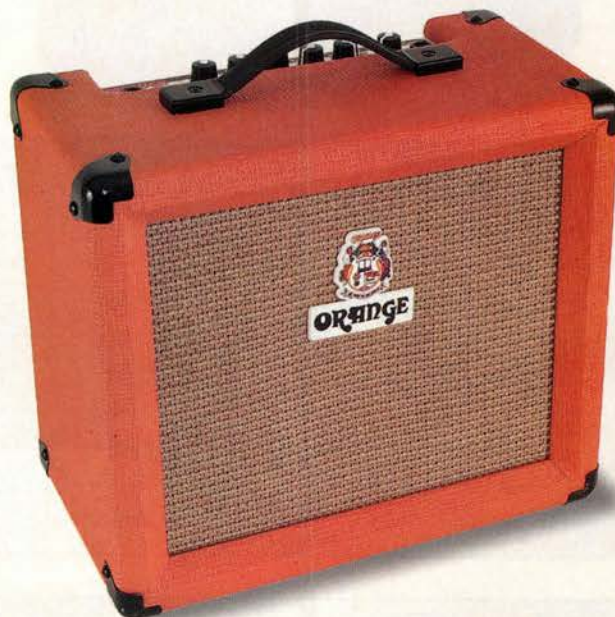
and clean tones by varying the master and gain levels. High volumes tended to accentuate harsh midrange frequencies, but I didn't need to push the amp to get great tones. Working the low- to mid-volume territory produced everything from bell-like chime to raunchy roars to full-on saturation fests. The versatile personality is obviously maintained for practice use, and it was a gas being able to craft humongous, distorted riffs at comfy volume levels. The Tube 12 is one hell of a hot number!

Versatility Scores: Way cool practice amp, very good rehearsal amp, excellent home-studio tool.

Marshall MG15 CDR

By virtue of its Marshall pedigree, it's probably no surprise that the MG15 CDR (\$179) was *the* loudest amp of the bunch. It was also the only model that delivered enough clean output before breakup to work some funk and shimmering volume swells into rehearsal sessions. The amp tended to squeal if the high-gain levels were too cowabunga, but otherwise, this baby seems able to handle a wide range of performance situations (solo artist/small combo/small club, etc.).

Despite the small size and solid-state design, the 15.6-lb MG15 CDR offers a full serving of Marshall mayhem. The clean tones can be fat, punchy, or stinging, and the distortion colors follow the stylistic vamp from AC/DC to Zakk Wylde in full rebel yell and



Contact Info

Kustom, 4940 Delhi pike, Cincinnati, OH 45238; (513) 451-5000; kustom.com.

Marshall Amplification USA, 316 S. Service Rd., Melville, NY 11747; (516) 333-9100; marshallamps.com.

Orange, Box 421849, Atlanta, GA 30342; (404) 303-8196; orange-amps.com.
Tech 21, 790 Bloomfield Ave., Bldg. B, Clifton, NJ 07012; (973) 777-6996; tech21nyc.com.

Torres Engineering, 1630 Palm Ave., San Mateo, CA 94402; (650) 571-6887; torresengineering.com.



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Marvelous Minis

beyond. The reverb is sexy and surf-capable. If you dig the Marshall sound, this mini will definitely trigger your bliss neurons.

The MG15 CDR also offers some nifty extras. Like the Trademark 10, you can record a speaker-emulated signal direct to a mixer via a line out jack. In addition, you can plug in a CD deck and jam along to your favorite band. There's also a frequency-dependant damping switch that adds some sizzle or punch to your tone, depending on your attack. I found the MG15 CDR's tones sounded excellent without activating this feature, but the FDD did help to clarify some low-register riffs.

Versatility Scores: Brilliant practice amp, excellent rehearsal option, excellent home-studio machine.

Orange Crush 15

I have to admit up front that the Crush 15 (\$139) had me reliving all my Marc Bolan/glam rock fantasies. Even in its 14.8 lb, "mini me" configuration, it still evokes towering Orange stacks and '70s-style, Brit-pop power. For arrangement work, practicing, and songwriting, the amp is a blast. The tone controls are aggressively musical, and the overdrive switch delivers tough, but not overly saturated distortion colors. This baby can get loud, but, at higher volumes, the timbre veers towards

steely mids and a brittle overdrive flavor. During band rehearsals, that quality was cool for busting through the mix on rockier songs, but the lack of clean headroom sent the Crush 15 back to the bullpen on quieter tunes.

In the studio, I dug the low-volume clean tones for layering purposes. The Crush 15 doesn't exactly shimmer, but its cranky mids deliver a punchy, classic-rock vibe that's perfect for adding some snap and articulation to overdriven parts. The distortion tones, however, didn't make it to tape. The buzzy, mid-boosted timbre was simply too harsh-sounding for laying down fat, overdriven chords or singing lead lines.

Versatility Scores: Excellent practice amp, workable rehearsal tool, not the best home-studio tone machine.

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Tech 21 Trademark 10

The Trademark 10 (\$399) is *made* for home-studio applications, and it delivers an amazing range of tonal options. You can go from clean to rock to metal to completely psycho by flipping a few switches, and every tone is damn fine. In addition, the 14.2-lb TM10 tracks your picking dynamics extremely well, the lush and sproingy reverb is an actual Accutronics spring, and the well-voiced tone controls add even *more* flexibility. Whew!

Obviously, the TM10's sonic armory makes it a brilliant studio and practice amp. It's also a blessing when you're writing parts at home, because you can emulate just about any amp or tone, and get an accurate sense of what your blistering riffs will sound like when you plug back into your performance rig. And you also don't have to mic this puppy—simply plug the XLR direct output into your mixing console, and you can track raging washes of distortion while monitoring at whisper volumes or over headphones.

The TM10 is actually pretty loud for its size and power—which makes it a very slick option for arrangement rehearsals. I couldn't get my solos to break out consistently over the drums—and the clean headroom was iffy—but the amp delivered the goods whenever the rhythm section cooled its jets a bit. (Thanks, guys!)

Versatility Scores: Brilliant practice amp, workable rehearsal option, killer home-studio box.

Torres Engineering Tiny Tone

Simple. Elegant. Monstrous. The Spartan Tiny Tone (\$695) does just about everything right in just about every setting. This is a very dynamic amp that lets you go from a shimmer to a slap simply by varying your pick attack. The single tone control produces a crystalline "airy" effect at its higher levels, and mutes the midrange very nicely when you back down the

Kissing Cousins

Ashdown Kidd 1508: \$159 retail/\$119 street
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 Crate GFX-15: \$199 retail/\$149 street
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 Vox Pathfinder V9106: \$99 retail/\$79 street

knob. I was able to do pretty much everything throughout a rehearsal, although the amp did get rather spitty and harsh whenever I had to crank it. However, the speaker output let me run into a Marshall 4x12, which tamed some of the midrange bluster. (Of course, using such a mammoth extension cabinet rather defeats the purpose of an easy-to-carry mini!)

For studio work, the 17.5-lb Tiny Tone produces excellent Fender-style clean and overdrive tones. You won't be able to cover nu-metal sounds, but the amp puts out all the blues, classic rock, reggae, and funk attitude that you'll ever need. As a practice amp, some players might miss the availability of mucho-saturated tones, but every other color you dial in will sound absolutely wonderful.

Versatility Scores: Good practice amp, very good rehearsal amp, excellent home-studio amp. ■

Check out the features table on page 140!



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Bench Tests

Marvelous Minis

Mini Specs	Type	Watts	Speaker	Cabinet	EQ	Gain Stages	I/O	FX
Kustom Tube 12	12AX7/solid-state output	12	8" Celestion	open back	low, high, mid shift	gain, volume	input, headphone	none
Marshall MG15 CDR	solid state	15	8" custom design	closed back	bass, contour, treble	clean volume, overdrive gain and volume	input, CD in, speaker-emulated output, headphone jack	reverb, frequency-dependent damping
Orange Crush 15	solid state	20	8" custom design	closed back	low, mid, high	volume, master volume, overdrive level	input, headphone jack	none
Tech 21 Trademark 10	solid state	10	8" custom design	open back	low, mid, high, amp-character presets	drive, master level	input, effects loop, headphone/direct out, XLR direct out, speaker out	Accutronics 3-spring reverb
Torres Tiny Tone	12AX7 and GE 6005W	1.5	8" Weber	open back	tone knob	volume	2 inputs, speaker out	none

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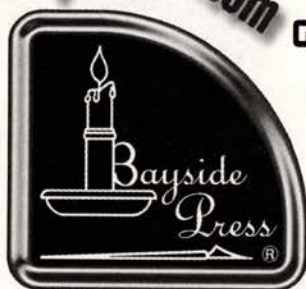
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It all started as a sort of teenage rivalry...

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating. *What does she have that I don't?* I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire. "You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about some of Linda's uncanny abilities: how she could name *exact tones and chords*—all BY EAR; how she could sing any tone—from *mere memory*; how she could play songs—after just *hearing* them!

My heart sank. *Her fantastic EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? I finally asked Linda point-blank if it was true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she'd eat her words...

My plot was ingeniously simple: When Linda least suspected, I challenged her to name tones—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll never guess F#!)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING!

"Sing an E," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—but she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. Still she sang each note perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize tones by ear? It dawned on me: people call themselves *musicians* and yet they can't tell a C from a C#?? Or A major from F major?! That's as strange as a



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it for myself. With a little sweet-talking, I would get my three brothers and two sisters to play tones for me—to name by ear. But it turned into a guessing game I just couldn't win.

Day after day I tried to learn Perfect Pitch. I would play a tone *over and over* to make it stick in my head. But later I couldn't remember any of them. And I couldn't recognize any of the tones by ear. Somehow they all sounded the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda, but it was way beyond my reach.

So, finally, I gave up.

Then it happened...

It was like a miracle... a twist of fate... like finding the lost Holy Grail. Once I stopped *straining* my ear, I started to listen *NATURALLY*. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of *sound*. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—I *too* could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and

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know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch by learning this simple secret of “color hearing.”

Bursting with excitement, I went to tell my best friend, Ann (a flutist).

She laughed at me. “You have to be *born* with Perfect Pitch,” she asserted. “You can’t *develop* it.”

“You don’t understand Perfect Pitch,” I countered.

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized that she had also gained Perfect Pitch for herself.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was endlessly fascinated with our “supernatural” powers, yet to Ann and me, it was just normal.

Back then I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discovery, many professors *laughed* at me.

“You must be *born* with Perfect Pitch,” they’d say. “You can’t *develop* it.”

I would listen politely. Then I’d reveal the simple secret—so they could hear it for themselves. You’d be surprised how fast they changed their tune!

In college, my so-called “perfect ear” allowed me to skip over two required music courses. Perfect Pitch made *everything* easier for me—my ability to perform, compose, arrange, transpose, improvise, sight-read (because—without looking—you’re sure you’re playing the correct tones)—and my *enjoyment* of music skyrocketed. I learned that music is very definitely a HEARING art.

Oh, so you must be wondering what happened with Linda? Please excuse me, I’ll have to backtrack...

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition still wasn’t satisfied. I needed one more thing: to beat Linda. And now was my *final chance*.

The University of Delaware hosts a music festival

each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale* of the entire event.

The day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out. The applause was overwhelming.

Later, posted on the bulletin board, I discovered my score of A+ in the most advanced performance category.

Linda got an A.

Sweet victory was music to my ears—mine at last!

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- “I hear a song on the radio and I know what they’re doing. My improvisations have improved. I feel more in control.” L.B.
- “In three short weeks I’ve noticed a vast difference in my listening skills.” T.E.
- “I can now identify tones and keys just by hearing them. I can recall and sing individual tones at will. When I hear music now it has much more definition, form and substance. I don’t just passively listen to music anymore, but actively listen to detail.” M.U.
- “Although I was skeptical at first, I am now awed.” R.H.
- “It’s like hearing in a whole new dimension.” L.S.
- “I wish I could have had this 30 years ago!” R.B.
- “Very necessary for someone who wants to become a pro.” L.K.
- “This is absolutely what I had been searching for.” D.E.
- “Mr. Burge—you’ve changed my life!” T.B.
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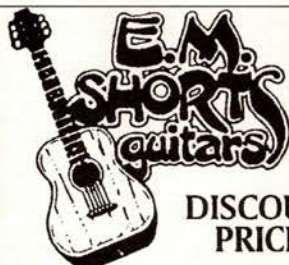
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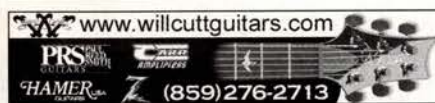
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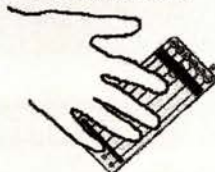
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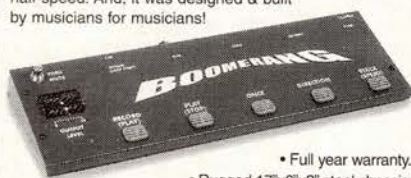
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A stock strat and record label debt—Garcia (front left) waiting for a miracle, circa 1971.



OUR APRIL 1971 ISSUE

typified *Guitar Player's* diversity, with profiles of Jim Fielder ("Swinging Bassist for Blood, Sweat & Tears"), pedal steel titan Speedy West, and songwriter and social activist Malvina Reynolds. The edited excerpts that follow are from Fred Stuckey's cover interview with Jerry Garcia, described as one of rock's "least publicized, most influential" guitarists. Garcia was also, for nine months, a soldier in the U.S. Army, stationed at the Presidio in San Francisco. "It didn't last," said Garcia. "It was shown that I was no soldier." —TOM WHEELER

How long after the Army did the Grateful Dead emerge?

I got out in 1960 and fell into a coffee house scene and spent a lot of time on the street—just being a bum, really. While I was in the Army, however, I met some country players, and that's how I got into fingerpicking acoustic guitar, country music, the banjo, and folk music. The Grateful Dead evolved down the peninsula from San Francisco, where it's easier living than in the city. At the time I was listening to a lot of Elizabeth Cotten, the Rev. Gary Davis, and Jorma Kaukonen. We borrowed equipment from music stores and

landed gigs in cheesy bars playing James Brown, popular tunes, and Top-40 stuff.

How did you meet Ken Kesey?

He lived a block away from where we were all living in Palo Alto, in '62 or '63, and he started having these scenes in La Honda and we would go up there and play. All of a sudden there was a big commotion: "Hey, what are these acid tests? What's LSD?" Anthropologists like Stewart Brand and other guys decided, why not have a gathering of these new infant forms that are coming up and are mostly related to getting high? So they had the Trips Festival for three nights in San Francisco. Nobody had ever seen anything like it. *Time* magazine did a big story, and reporters are coming around, and somebody came up with the term "hippies." What's a hippie? All of a sudden we were all hippies. These labels—none of it has a whole lot to do with music. Playing music is playing music, no matter who you are. You've got to have discipline, and all the rest of it. We've been trying to undo the whole thing of labels and "acid rock." It was something that was laid on us, and it really doesn't have anything to do with how we play.

When did the Dead get into the hassle of the music business?

Well, we've never had any hit records. We're just an extremely well-known working band. Our premise was that we were not a

bunch of musicians but just a bunch of freaks that were going to try to play music. Since then we've become musicians. You've got to love music and be crazy to push on with it. We've always been in debt, but the debts are all figures that don't mean anything. I'm delighted when I have like thirty bucks in cash.

Are you going to stick with your current guitars and amps?

I don't like any guitars that are available. I can make them sound as many ways as they sound, but it's not enough. I'm trying to have a guitar built. What's needed is better instruments. I'm tending to think more about the music and less about the guitar. I would rather be a balanced musician. I'm not interested in being a virtuoso guitar player or anything like that.

Where do you think the new culture is going?

Everything is going to pieces on the one hand, and coming together on the other. The revolution is over. The important changes have already happened. It's mostly a matter of everything else catching up. Music is one thing left that isn't devoid of meaning. You listen to a politician and it's like hearing nothing. Whereas, music goes way back before language, and it's the key to a spiritual existence this society doesn't talk about. The Grateful Dead plays at religious services, essentially—religious services for the new age.



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Photo: Neal Preston

Late night at the Shrine Auditorium

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